Changing the Perspective of Facadism within San Francisco

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Submitted towards the fulfillment of the requirements for the Doctor of Architecture Degree.

School of Architecture
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We certify that we have read this Doctorate Project and that, in our opinion, it is satisfactory in scope and quality in fulfillment as a Doctorate Project for the degree of Doctor of Architecture in the School of Architecture, University of Hawai'i at Mānoa.

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Spencer Leineweber, Chairperson

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To my dad, Ric. Had he not been in my life, I would never have become an architect.
And to my mom, Lauri, my own personal cheerleader.

Deirdre A. Stevens, May 2008

CONTENTS

IMAGES

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ABSTRACT

This Doctor of Architecture project provides an in-depth evaluation of facadism—a very controversial aspect of historic preservation. This preservation approach is the act of retaining only the shell or part of the shell of a building, while "gutting" the interior to allow new interiors to be built. As a term that has a negative connotation among preservationists, this preservation approach has been in need of guidelines and design standards that allow it to be seen as a viable approach to preservation. This project tests the hypothesis that facadism can be a valid type of historic preservation. This project goes on to explain how facadism can be accomplished acceptably, on a case-by-case basis.

Through the use of case studies and interpretive-historical research on the subject, a case is made for why this type of preservation should be accepted by architects, developers and preservationists. This Doctorate research answers questions about the strategy of facadism, outlining the pros and cons that architects, developers and preservationists face on the project, specifically within the city of San Francisco where facadism is still controversial, yet common, as a preservation approach in a city that deeply values its historic structures. Through this project one can discover how to reach a mutual agreement on facadism projects within San Francisco to achieve a project that blends the old with the new. This topic and the cases explained within the text are especially useful for any person interested in preserving any portion of a structure, whether historic or not. This proposed way of utilizing buildings, by primarily saving only their shells and creating new spaces inside, is generally being used more frequently in major cities. The recommendations set within the text illustrate a cohesive and useful approach to this subject that can help reach an understanding between preservationists, architects, developers, building owners and others. The proposed standards are based off of research and a proposed conceptual redesign of three facadism projects in San Francisco. These proposed standards

should be considered when future facadism projects are begun, since this topic is gaining ground in popularity, while at the same time continuing to perpetuate a negative reputation within the preservation community. These proposed standards and the specific designs in this project will help to establish specific guidelines and ideas that should be utilized by anyone participating in or observing facadism work in the future.

INTRODUCTION

Historic preservation is a movement used to better document and maintain the history of cities. In a profession like architecture where the most well-known architects are viewed as celebrities and the newest buildings continually outdo others in scale and material quality, historic preservation offers a welcome connection back into the history of our cities and brings a familiar identity to place. The term preservation is defined by the National Trust for Historic Preservation as "saving architecturally and historically distinguished places, caring for them and putting them to good uses that will enrich all our lives."[1] Preservationists advocate that the restoration of a historic structure should include the rehabilitation or renovation of the entire building, but this is not always possible and can not always be done for multiple reasons.

This Doctor of Architecture project describes facadism within San Francisco, California. Facadism is defined as a preservation effort that usually retains only the existing façade, wall, ceiling or overall shell of a historic building.[2] In facadism, all or a majority of the interior of a historic structure is completely removed, or "gutted" and replaced with new construction that has a new or original use. It is typically viewed very negatively by preservationists and some developers as a form of preservation that only exists because of compromises in the design process. When this method of preservation is used, both of these parties typically feel cheated after the project is complete. This feeling of being cheated can be due to the compromises and difficulties in communication between all parties that are typically striving for very different results. The word facadism, in fact, has been compared with "Satanism" by preservationists, clearly indicating the negative undertone that is attached to the term.

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[1] Diane Maddex, *All About Old Buildings: The Whole Preservation Catalog* (Washington, D.C.: Preservation Press, 1985), 10.

[2] Heritage Council of Victoria, "Facadism: Guideline Basis," http://www.heritage.vic.gov.au/page.asp?ID=43.

Facadism has become a highly criticized topic in the United States for the past 20-30 years. By choosing to research facadism in San Francisco, the focus lies on a city that values historic properties highly and is unwavering in its belief in proper architectural design and preservation. It is a city where historic structures are plentiful, and many of these structures have remained somewhat intact even as the city is committed to future development. San Francisco as a cultural and tourist landmark is a relevant place to research this controversial topic because of the city's intent to connect to the past while also focusing on the future.

This Doctorate project sets out to test the hypothesis that facadism is a valid type of preservation. This research sets out to show what the characteristics are for "good" and "bad" facadism. This hypothesis is analyzed with the following research. Chapters 1 to 3 begin the research with a history of San Francisco as a major metropolitan city, an overall description of historic preservation and its history within the United States, and a description of existing controls within San Francisco through zoning and ordinances. Chapter 4 focuses on facadism in terms of its history internationally and more recently its challenges in preservation in the United States. This focus on past facadism efforts also outlines some important facadism projects completed in the past within the United States, Canada and Europe.

Case studies of current and past facadism projects in the San Francisco area show how the term is being applied to buildings in both a negative and positive way. Chapters 7 and 8 focus on facadism projects that have positively added to the city and can be justified as good preservation when compared with the subsequent three examples. Chapter 7 focuses on the San Francisco Conservatory of Music, a recently completed facadism project that converted a recreational facility into a music school. The design illustrates how retaining historic materials helped enhance the technologically demanding facility. The case study of the Contemporary Jewish Museum in Chapter 8 shows how the distinct work of one of the most famous architects of the present day can beautifully blend with the work of one of San Francisco's best architects from the turn of the 20th Century. The intent of including these case studies is to show characteristics of acceptable facadism projects. These buildings are meant to show how the

integrity of the space is retained through preserving existing character defining features or replacing historic materials with sensitive new construction that retains the atmosphere of the historic building.

Chapters 9, 10 and 11 focus on three poor examples of facadism that created architectural results that have been received poorly by the city. The study of The Hayes in Chapter 9, a mixed-use residential development in San Francisco's hip Hayes Valley neighborhood, shows how ignoring the historic fabric of a site can lead to a confusing space that detracts from the new development and erases the history of a rare building type. In Chapter 10, the study of Westfield Shopping Centre illustrates how communication is key in a facadism project and how the lack of it can create detached, uninspired spaces while leaving the community resentful of the project. Lastly, Chapter 11 is a case study of the California Academy of Sciences (CAS) in San Francisco's Golden Gate Park. This building, currently under construction, is a clear case of facadism where only two façades of its exterior, corresponding to the Simson African Hall, will be partially retained. The project architect, Renzo Piano, is well known for his architecture throughout the world, and he is set to complete a building that meets sustainability criteria and is technically demanding, but he fails to merge the two aspects of this project, the historic material and the new construction, in the best way possible. The intent of including these three case studies is to show characteristics of some unacceptable facadism projects. These case studies are meant to show how the integrity of the spaces is lost because of various design decisions, including disproportional scales and loss of key historic features.

The second part of this project involves conceptual redesign of these three poor examples of facadism: The Hayes, Westfield San Francisco Centre, and California Academy of Sciences. The re-design included in this document explains how the historic preservation aspect of this project might have been better achieved with the use of outlined proposed standards. While the re-design does not include all the technical considerations these buildings need, such as the needs of an aquarium and planetarium in CAS, it does address issues associated with the historic fabric that existed before these new designs, and how that might have been best preserved.

All proposed redesigns of three case studies in this document are approached from the same starting point. The conceptual redesigns are meant to consider how best to approach an artistic and architectural response to a property while respecting the historic fabric that is still associated with the site. The redesigns take into consideration the programmatic needs of the currently existing structures in San Francisco, but the main objective is not to redesign the recent facadism work completed on these case studies. The design instead approaches the project from before the new project was built, when only the historic fabric that remained after demolition of the site still exists.

In architecture, the design of a building encompasses many different considerations that lead to a buildable, operable structure. The redesigns of these structures are attempts to update and make more acceptable the historic portions of these facadism projects. The redesign does not take into account or dismiss the needs of the client(s), the city, state and other influencing parties. These redesigns also are not intended to disregard the designs of the architects who completed these facadism projects. Instead, the redesign examines how the project might better reflect the historic structure that existed there before.

Based on the above chapters that focus on case studies and historical research, a set of outlined proposed standards and guidelines is introduced in Chapter 12. These specific guidelines are written based on the research included in this document. The proposed standards are meant to illustrate how facadism projects might be accomplished more cooperatively and successfully. The proposed standards are also meant to encourage an open and standardized understanding and approach to facadism. This new approach can be used to improve future projects within the city while attempting to redefine the negative undertone associated with the term.

Facadism is a unique approach to preservation that, as much as people may be against it, will always be a part of the vocabulary of architects, preservationists and developers. There are instances where facadism should not be used on certain historic structures. But there are other instances where facadism can be justified and where it creates distinct spaces that are completed with little resistance. In these cases, the completed work is one that could never exist had the building been completely new.

Facadism provides the unique opportunity to tell a story of how two buildings from different time periods can be fused into one.

1

UNDERSTANDING THE HISTORY OF SAN FRANCISCO

San Francisco has been a prodigy from the moment it rose from the shores of Yerba Buena Cove in 1849. Water-bound and light-washed, enormously wealthy, tolerant and cosmopolitan it has, for good and bad, been a civic theatre of fantasy.
-Gray Brechin, Architectural Historian[1]

San Francisco, California is one of the most charming and densely urban cities on the west coast of the United States. Its past is filled with significant history and outstanding culture. When one considers historic integrity in architecture, San Francisco can be counted as one of the best cities in the United States. One thing that stands out in San Francisco's architecture is the intent to retain historic aspects of the city. While other cities are tearing down historic structures routinely, San Francisco's residents are busily protesting to keep their own historic fabric. For example, while the Waikīkī Theatre (a movie theatre in Honolulu, Hawai'i that was demolished for retail in 2005) and the Varsity Theatre (a movie theatre designed by local architect C. W. Dickey in 1939 and demolished in March 2008) were demolished without so much as a whimper from the community, San Francisco residents continually demonstrate why local movie palaces and other important historic properties should be retained.

While San Francisco is loved by architects and preservationists for its uniqueness, it also is considered a radically conservative city when it comes to new architectural projects. Even though the city is well known for being very liberal in politics and lifestyle, its architecture has consistently been kept very conservative. San Francisco is an obvious choice to conduct contemporary research on facadism because of the community's involvement and investment in preservation, the city's choice to retain historic structures, and the long history of unique Bay Area architecture that has shaped San Francisco into a city with a specific architectural character.

[1] Michael Corbett, *Splendid Survivors: San Francisco's Downtown Architectural Heritage* (San Francisco: California Living Books, 1976), viii.

This section on San Francisco's history touches upon some aspects and changes in its early years in the 19th Century. It then focuses more on the after-effects of the famous 1906 earthquake and fire that significantly changed the city's built environment. This section also explains unique aspects in San Francisco's planning and built environment, including the architects who produced styles that were specific to the region and that helped shape San Francisco's architectural identity.

San Francisco: The Early Years

Although founded in the 1830s by Mexico, San Francisco and California were acquired from Mexico by the United States in 1848, the same year that gold was found in the state.[2] The California Gold Rush was an integral part in boosting the population of San Francisco, although no gold was found directly in the city.

The architecture of the Gold Rush was generally of poor construction and materials, although during this period in San Francisco there were some great, long lasting structures. One such structure is the Old Mint Building of 1874—a Greek Revival structure that successfully survived the 1906 earthquake and fire and still stands today. The first structures in San Francisco were made of adobe or wood, typically in Spanish styles. They were placed very densely because of the city's growing population.[3]

San Francisco has many natural features that caused people to settle there in the mid-19th Century. The environment in the Bay Area is pleasant, has mild temperatures and has many unique topographical features. The area is also attractive because it fronts the Pacific Ocean, which allowed ocean traffic to easily access the city and its harbors. It was surrounded on two other sides (north and east) by a Bay which offered protection. Its size, roughly seven miles by seven miles, allowed the area to become denser in a fixed space, which is one of the characteristics of San Francisco today.

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[2] "Visitors: San Francisco Historical Information," City & County of San Francisco, 2007, http://www.sfgov.org/site/visitor_index.asp?id=8091. and Schwarzer, Mitchell, *San Francisco: Architecture of the San Francisco Bay Area: A History & Guide*, (San Francisco: William Stout Publishers, 2007), 7-14.

[3] Schwarzer, 2007, 7-13.

Bay Area Architecture

The Bay Area, which is composed of the cities surrounding and including San Francisco, over time has developed a specific architectural style that is unique and shaped out of the environment. The first style that was new to the area and that did not mimic the Spanish mission style was the Classic Revival style. The Classic Revival period existed from 1848 to 1865 in the city and consisted of wood buildings that used little ornamentation.[4] Gabled roofs and false fronts were common and "Boston Houses," small wood structures that were brought from Boston already prefabricated, were used to help the housing shortage.[5] Victorian homes were built after the Civil War, and they are still among the most famous and loved architectural works found in San Francisco today.

The infrastructure is also distinctive. Jasper O'Farrell, an engineer and surveyor, was hired to create a street grid for the city, including Market Street, the main thoroughfare. Market Street is 120 feet wide and runs on a diagonal through the main commercial districts of the city, breaking up the north-south grid north of the street and the diagonal grid running south of the street.[6] The blocks south of Market Street are twice the size of the existing blocks north of the street.[7] Another engineer, Jean Vioget, was hired in 1855 to continue the city plan. He created city blocks that ran through the Richmond and Sunset districts, thus extending the city towards the Pacific Ocean.[8] This extension of the street blocks towards the ocean created a problem in that the city lacked green spaces (see Figure 1).

The 3.5 mile long Golden Gate Park was created by an engineer, William Hammond, between the Richmond and Sunset districts in the late 1860s as a solution to this problem. This park was created on sandy, open land which was always subject to strong winds.[9] The park proved to be popular as a place

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[4] Ibid., 17.

[5] Ibid., 15.

[6] Rand Richards, *Historic San Francisco: A Concise History and Guide,* (San Francisco: Heritage House Publishers, 2007), 41.

[7] Ibid., 43.

[8] Schwarzer, 2007, 15.

[9] "SFist—sands-can-drift-so," Sparkletack: The San Francisco History Podcast, comment posted on June 11, 2007, http://www.sparkletack.com/2007/06/11/sfist-sands-can-drift-so/#more-116 (24 Sept. 2007) and Richards, 2007, 137.

of recreation and also served to protect residents during one of the toughest times in San Francisco history.

1906

The 1906 earthquake and fire was the greatest natural disaster that has ever occurred in a major American city, and it must be mentioned when describing San Francisco's architecture and history since this disaster was very influential in re-shaping the city of San Francisco. The earthquake occurred on April 18, 1906 and was so strong that buildings were toppled and water mains were broken. Small fires started from the earthquake were unable to be contained because water was not accessible to fire fighters because water mains were broken in multiple places. Small fires quickly escalated into three main large fires that lasted for three days.[10]

After the fire burned out, about two-thirds of the San Francisco population were homeless, with many people living in Golden Gate Park or other nearby California counties.[11] People quickly rebuilt according to previous city plans,[12] but often in new materials such as brick and stone.[13] This earthquake and fire changed the way San Francisco was being built. Changes were then made according to materials and architectural styles, and they are still visible throughout the city today. The earthquake and fire are also the reason why so much historic architecture in the city is of similar styles and time periods. It is very rare for a building still standing today to be older than one hundred years since the earthquake and fire caused such extensive damage.

Characteristics of San Francisco Architecture

San Francisco architecture has developed slowly over time since 1906 and has been influenced by other architectural styles used in the past as well as by lessons learned from the earthquake and fire. Technology has been one of the continuing forces in the development of San Francisco. From the 1890s-

[10] "Visitors: San Francisco Historical Information," 2007 and Schwarzer, 2007, 171.
[11] Richards, 2007, 176.
[12] Ibid., 191.
[13] Ibid., 79.

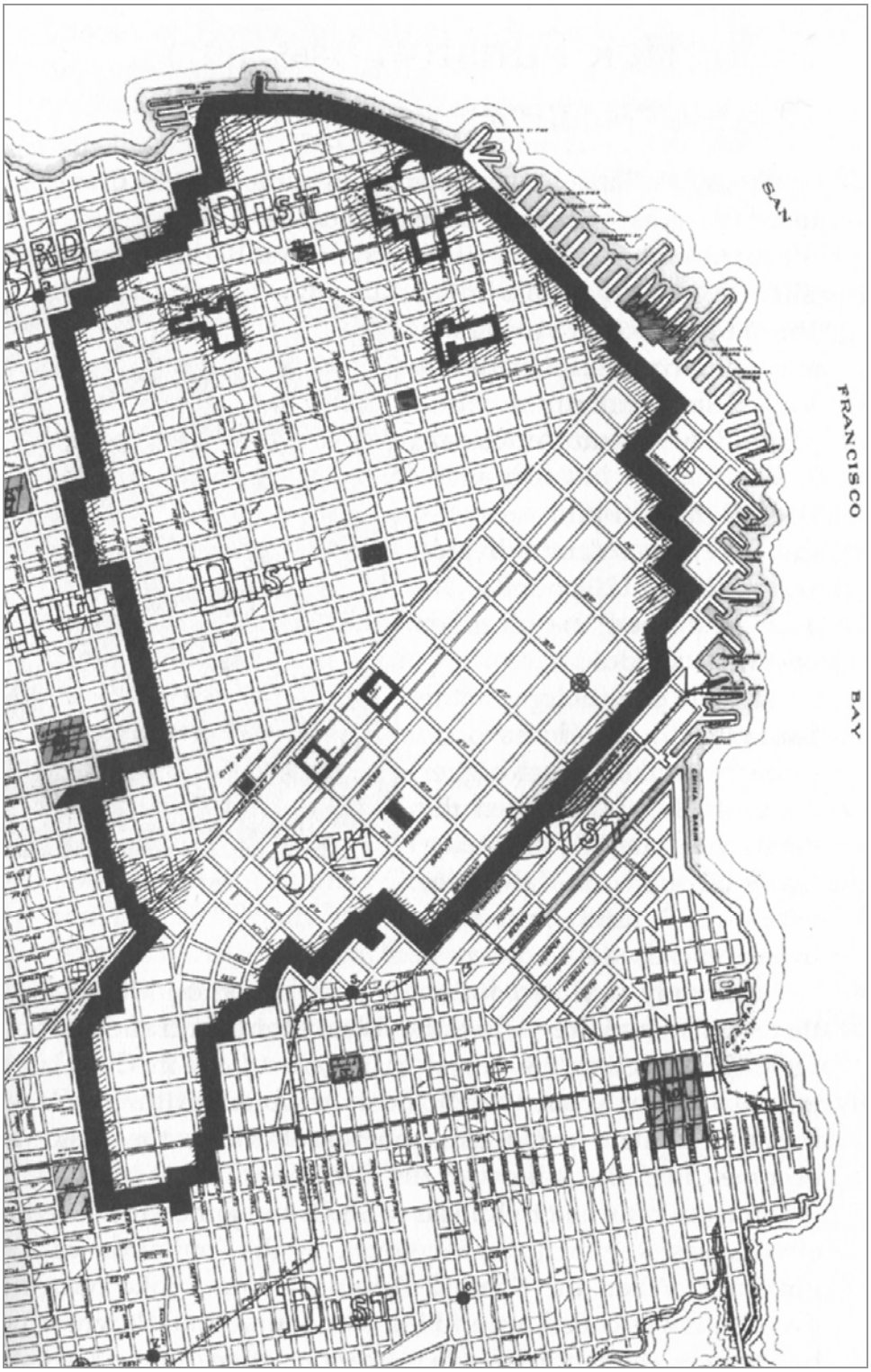

Figure 1: Map of the Burned Areas in San Francisco from the 1906 earthquake and fire.
Richards, 2007, 179.

1920s, transit projects began to shape the city and allowed development to continue to occur outside the city center.

Trolleys and street cars that were used over 100 years ago are still used in the city mainly as a tourist attraction. The Golden Gate Bridge, which was completed in 1937, and the San Francisco-Oakland Bay Bridge, which was completed in 1936, allowed thousands of people that used to commute by ferry to and from San Francisco to commute by car or train.[14] The Bay Area Rapid Transit (BART) project which connected San Francisco to East Bay cities by an underground metro tunnel was established in 1974, transporting thousands of people every day. [15]

Two of the most important and most intensely used architectural styles in San Francisco after 1906 are the Beaux Arts and Arts & Crafts styles. These styles are still visible throughout the city today, while few examples of Classic Revival styles remain because of the loss of buildings in 1906. The Beaux Arts style was used throughout the world since the Paris 'Ecole des Beaux Arts introduced the movement. The 'Ecole des Beaux Arts was a school that teaches students in the arts, which includes drawing, painting, sculpture, engraving, architecture and more. UC Berkeley adopted this teaching method, which ensured that much of San Francisco's architecture was built in the style. Characteristics of the Beaux Arts style were formalism, symmetry, decorative detail and an effective use of stone to create a superior standard in important buildings such as the 1915 San Francisco City Hall. Most of the Beaux Arts buildings in San Francisco originated during the period directly after the earthquake and fire.

Shortly after the Beaux Arts style became popular, the Arts & Crafts movement began to take hold in the city as a solution that contradicted and challenged Beaux Arts architecture. The Arts & Crafts movement was about challenging other styles and creating a simplistic, informal environment that had, according to Richard Longstreth, author of *On The Edge of the World, Four Architects in San*

[14] San Francisco Museum & Historical Society, "Timeline of San Francisco History," Encyclopedia of San Francisco, 2003, http://www.sfhistoryencyclopedia.com/articles/timeline/index.html.
[15] David Gebhard et al., *A Guide to Architecture in San Francisco & Northern California* (Santa Barbara: Peregrine Smith, Inc., 1976), 28-29.

Francisco at the turn of the Century, "an honesty in materials, beauty that was an outgrowth of practical needs, unity between architecture and the allied arts, and a harmonious order in the environment." [16]

Another architectural style that was used to give the city its unique appearance was Art Deco, which used bold colors and geometric shapes such as chevrons and zig zags to create geometric design motifs on building façades. Since the 1980s, many different architectural styles have tried to blend with the past. The Collage Aesthetic is a style that was developed to break down the scale of new, large developments by using different materials and colors throughout the development to give the appearance of multiple buildings built slowly over time. The city of San Francisco Planning Department encouraged architects to adapt new construction to the pre-modern construction that still existed.[17] This alone is one reason why San Francisco, even with its unique architectural style different from that of any other U.S. city, is still viewed as rather conservative in its architecture.

All of these styles have been used extensively to create an architecture characterized by numerous historic buildings. This is due to the tight constraints which architects and developers face in San Francisco in the form of controls, zoning and ordinance regulations, which will be discussed more in Chapter 3.

The environment was one of the largest contributing factors to the development of Bay Area architectural styles. Characteristics of Bay Area design involve responding to nature, maintaining an indoor/outdoor relationship in a structure, using natural features and local materials (such as redwood shingles) and drawing in light which is so important for the area.[18] Another factor that made architecture unique in San Francisco was the fact that there were many architects who used many different styles and did not follow what the rest of the United States was doing. These varied styles allowed local architects to combine architectural styles while also working independently of any specific styles, which allowed the architecture in the area to thrive.

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[16] Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (Berkeley: University of California Press, 1998), 310.
[17] Schwarzer, 2007, 47-50.
[18] Ibid., 9-22.

Local Influential Architects

Although the architecture of the Bay Area was not restricted to a few famous architects, there were a few who stood out as leaders of the Bay Area architectural movement. These architects were influential in the late 19th and early 20th Century. Some even helped to lead the redevelopment of the city after 1906, which is why their buildings are well respected in the city today.

Willis Polk worked as an architect in the early 20th Century and went from a very formal approach to architecture to later adopt a more modern approach, building the first curtain wall structure in the United States, The Hallidie Building (see Figure 2), in 1917. He was influential in starting the Arts & Crafts movement after working in the Beaux Arts style early in his career. [19] Willis Polk is discussed later in Chapter 8 as he is the original architect of the Pacific Gas & Electric Substation "C" that is being converted into the new Contemporary Jewish Museum.

Julia Morgan was influential in the Arts & Crafts movement as well after she studied at the 'Ecole des Beaux Arts style in Paris. She was one of the first women to practice architecture by building large buildings, and not just residences. Her work was modest and conservative when working in multiple styles as compared to other male architects at the time. She is still thought of as an incredibly influential architect in San Francisco.[20] Bernard Maybeck stood out as an influential San Francisco architect and his work in the Beaux Arts style is still prized today by San Franciscans. His most popular work that still exists in San Francisco is the Palace of Fine Arts, built in 1915. [21] Albert Pissis was a strong architect in the early 20th Century who also studied the Beaux Arts style. His work included multiple Queen Anne style houses and Eastlake houses (a specific type of Victorian). His larger works are still regarded as having influenced the overall character of San Francisco, including the Parrott Building (which will be discussed as a case study in Chapter 10) and the Hibernia Bank, a famous stone building built in 1909,

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[19] Ibid., 23-24.

[20] Gray Brechin, "Julia Morgan: The Lady is an Architect," *San Francisco Architectural Heritage,* 1982, http://www.sfheritage.org/architects.html#morgan.

[21] Gray Brechin, "Bernard Maybeck, The P.T. Barnum of the Local Set," S*an Francisco Architectural Heritage, 2*007, http://www.sfheritage.org/architects.html#maybeck.

Figure 2: General Exterior View of Hallidie Building. The first curtain wall structure by architect Willis Polk, taken for the Historic American Buildings Survey (HABS) in San Francisco, CA.
Jet Lowe, Photographer. September 1981.

just off Market Street.[22] Timothy Pfleuger was influential in area in the 1920s and 1930s. His work included many movie palaces and large skyscrapers which all used the Art Deco style on their façades.

Typically in San Francisco, residents can be as influential as politicians in their efforts to save historic properties. Yet the city government is itself very influential. Some examples of the city and local residents' influences include buildings that have been severely altered to meet requirements for new construction. For example, the design for the new San Francisco Main Library, constructed in 1995, was modified during the planning process. The building, which sits near the City Hall building and concourse, was required by the city to clad two sides of the structure in a Beaux Arts style, while the other two façades were allowed to be modern. The building then became a mixture of separate styles that did not interact and was unsuccessful. The San Francisco Giants Baseball Stadium that was built in 2000 is mainly a strong steel structure, but it was required to be hidden and clad in bricks that are meant, but fail, to match the historic styles of the surrounding buildings.[23]

These examples show just how committed San Francisco is to preservation standards and how influential the city can be to enforce them. The city's choices might not always be the best for a specific project, but they have helped to maintain and shape the city into what it is today. Zoning requirements, regulations and ordinances are the major tools that help control and maintain historic and new structures in San Francisco. Zoning and controls are further discussed in Chapter 3.

Recent High-Profile Projects

San Francisco's architectural preference is continually changing, just as it has over its long history. Recently, new high profile projects have begun to help shape parts of the city into areas incorporating new and exciting designs. This is significant for the area because of the city's constant beliefs that retaining historic resources is of the utmost importance and that new construction is not necessarily appropriate. The city's approach to new construction can be described best by a quote from

[22] "Architects," San Francisco Architectural Heritage, 2007, http://www.sfheritage.org/architects.html.
[23] Schwarzer, 2007, 52.

Rem Koolhaas in his book *S, M, L, XL,* "the stronger the identity, the more it imprisons, the more it resists expansion, interpretation, renewal, contradiction."[24]

Yet this new movement of architecture in San Francisco, referred to as The New Modernism, includes work from famous architects such as Fumihiko Maki's Yerba Buena Gardens, Mario Botta's Museum of Modern Art, Herzog & deMeuron's de Young Musuem, Thom Mayne's (of Morphosis) Federal Building, Renzo Piano's California Academy of Sciences and Daniel Libeskind's Contemporary Jewish Museum.[25] While some of this work may include an aspect of preservation, all this work has been done in a contemporary way. The California Academy of Sciences, which sits across the historic Music Concourse from the de Young Museum in Golden Gate Park by Herzog & deMeuron, is the newest endeavor to bring new signature styles into the city. This project, by Renzo Piano, is discussed more extensively in Chapter 11. Overall, recent projects have introduced new city concepts that are being slowly welcomed, and they have the potential to further change the city's very conservative surroundings and influence local Bay Area architecture.

This chapter shows how San Francisco is an ideal place to study historic preservation and specifically the term facadism. San Francisco is unique for architecture and preservation in many ways, from its ideal terrain and climate, significant natural resources in the area and distinct architectural styles from specific time periods which were heavily influenced during the events in 1906. Based on this history of San Francisco it is clear that the city views preservation as important and as a characteristic of the area.

The next chapter will explain more in depth the term historic preservation and standards that exist in the field. The following chapter will begin to discuss the controls that exist in San Francisco (ordinances, zoning and standards) which have given the city its unique environment as explained in this chapter. It will also discuss the current perception of architectural development in San Francisco, including how developers are adapting to standards involving historic preservation and facadism.

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[24] Rem Koolhaas and Bruce Mau, *S, M, L, XL (Small, Medium, Large, Extra-Large* (New York: The Monacelli Press, 1997), 1248 as cited by Schwarzer, 2007, 58.

[25] Schwarzer, 2007, 53.

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HISTORIC PRESERVATION CONCEPTS, IDEAS AND HISTORY

The maturation of historic preservation in America has been a cultural process, decades in the making.
-James Marston Fitch, author of *Historic Preservation: Curatorial Management of the Built World* (page ix).

To understand facadism and the complexities and controversy that preservationists feel it brings to the practice of architecture and historic preservation, one must first know the history involved with historic preservation as it relates to the built environment. Historic preservation is an architectural approach that is used to help incorporate historic structures, monuments, sites and more into our present-day surroundings. This chapter provides an overview of the historic preservation movement in the United States, the methods used to preserve historic structures, monuments, sites and more, and the standards, laws and rules that provide guidance to preservationists and others. Only after knowing the history of the historic preservation movement in America can one understand the difficulties that preservationists face when considering preservation methods that go against previously established standards created during the 20th Century.

Preservation's Beginnings in the United States

Early preservation in the United States was far different from preservation standards of today that are delegated by local, state and federal standards and overseen by organizations committed to preservation. Early American preservation foundations also were established long after other countries' programs, most likely due to the young status of the United States in relationship to older, more established countries. The English National Trust, for example, was founded in 1894, 53 years before the National Council for Historic Sites and Buildings, the first step towards establishing our own National

Trust for Historic Preservation.[1] This is not to say that the United States was not already preserving structures and sites, only that it was being done by individual parties, and not a government-established group entity. The first recorded restoration in the United States is Touro Synagogue, which occurred from 1827 to 1828 in Newport, Rhode Island.[2]

The Venice Charter (also called "The International Charter for the Conservation and Restoration of Monuments and Sites") was one effort to establish a consensus on the approach of conservation on an international level. The Venice Charter was established during the Second International Congress of Architects and Technicians of Historical Monuments in 1964 in Venice, Italy. One of the results of this charter was the development of the International Council on Monuments and Sites (ICOMOS), which is an organization that promotes preservation and preservation techniques while managing preservation approaches internationally.[3]

Preservation began at the grassroots level prior to the 1930s when the government started to take notice. Early preservation occurred mostly in urban environments because of private funding and significant individuals who valued historic structures. For example, John D. Rockefeller, Jr. worked to restore buildings to create some of the earlier Outdoor Museums such as Williamsburg, Virginia's 1699 capital city.[4] The first historic district was established in Charleston, South Carolina in 1931.

One of the government's major commitments to preservation during the early 20th Century was during the Great Depression in 1932. At this time, 25 percent of people in the United States were unemployed. The government then hired architects and photographers without jobs to document historic structures through photographs and measured drawings. These documents were known as the Historic American Buildings Survey (HABS) and included the documentation of over 35,000 historic structures.

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[1] William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America* (Hoboken: John Wiley & Sons, Inc., 2006), 19.
[2] Ibid., 12.
[3] Ibid., 150-151.
[4] Diane Lea, introduction to *A Richer Heritage: Historic Preservation in the Twenty-First Century,* by Robert E. Stipe, (Chapel Hill: The University of North Carolina Press, 2003), 6.

When the government started to get involved in preservation standards, it focused on more than just buildings. The government's work in the 1930s led to preservation beliefs about recreation, environmental planning and conservation, and housing and economic health as major components of the preservation process. [5] Because of the development of preservation standards and Acts in the mid-20th Century, the average layman's knowledge of preservation is that it is a new idea in our country, but this is not true.[6] The government's developing role in preservation in the mid-20th Century did allow the movement to make great gains to encourage the public sector to consider more preservation in the built environment.

One important date in preservation history is the 1947 formation of the National Council for Historic Sites and Buildings. At the annual meeting for this Council, leaders in preservation had the opportunity to see and talk with other leaders and to finally realize that preserving historic structures had become a widespread mission within the United States. The next year's annual meeting allowed the council to see that there was a need for its own establishment that was distinctly separated from the National Park Service. [7]

This spurred the founding of The National Trust for Historic Preservation in 1949, only two years after the formation of the National Council for Historic Sites and Buildings which set the groundwork for the establishment of laws, standards and rules that dealt with future preservation efforts. The most important of these laws, standards and rules was the National Historic Preservation Act (NHPA) of 1966, which was described by Diane Lea, a preservation consultant, as "the most far-reaching preservation legislation ever enacted in the U.S." [8]

This Act, signed by President Lyndon B. Johnson, was the most important step in the U.S. government's participation in the preservation movement.[9] This not only helped the preservation

[5] Murtagh, 2006, xvii.
[6] Ibid., xix.
[7] Ibid, 27-28.
[8] As cited in Lea, 2003, 11.
[9] John M. Fowler, "The Federal Preservation Program." in *A Richer Heritage: Historic Preservation in the Twenty-First Century,* by Robert E. Stipe, (Chapel Hill: The University of North Carolina Press, 2003), 35.

movement, but also ensured that preservation became more main-stream and accepted because of the government's public acceptance of preservation itself. When the Act was signed, The National Trust no longer existed as a private non-profit organization because it now accepted grants and federal funding; later in 1998, it returned to its private non-profit status.[10]

The rules and regulations that exist at the federal, state and local level are all different. The local preservation level of government is the strongest entity, which is sometimes referred to as "police power." The local government can declare historic districts and local landmarks. Its role is also to encourage and assist people to actively preserve and help nominate properties for listing on The National Register at the state and federal level. The state enables legislation that helps the local entities continue their preservation efforts. The State Historic Preservation Offices (SHPO) that are located in all 50 states and all trust territories have the responsibility to observe and comment on any projects that involve federal funding or jurisdiction for a structure eligible to be listed on the National Register of Historic Places. Their role is also to work with Non-Governmental Agencies (NGO) and Non Profit Organizations (NPO) to educate and assist with preservation. The federal agencies are meant to provide guidance to states and local communities and to assist with tax incentives. They publish bulletins, briefs, case studies and journals that are used to teach others how best to preserve. The federal preservation entity also oversees the National Park Service (NPS) which maintains the National Register of Historic Places (the Register).

Before the National Historic Preservation Act was signed in 1966, The National Trust developed four distinct goals for the Act in 1965. They were 1) To create an inventory of property that is "the full range of national heritage;" 2) To create a "mechanism to protect those properties from unnecessary harm caused by federal activities;" 3) To create a program for grant and tax incentives to encourage preservation efforts; and 4) To create an "Independent federal preservation body" to make sure all goals were met.[11] After the signing of the National Historic Preservation Act, this independent federal preservation body spent the first years developing a system to document and protect historic structures. This was the National Register of Historic Places.

[10] Murtagh, 2006, 31.

[11] As cited in Fowler, 2003, 35.

The initial idea for the Register was that it would take years to develop, and once the listing of properties was complete, the preservation and protection of the registered structures could then begin. Federal and state officials from NPS quickly realized that the act of listing properties would never end, and that preservation of structures had to begin in conjunction with listing other properties.[12] To help ensure that the individual preservation and protection of structures were met, the federal organization encouraged private state organizations to nominate and preserve historic structures at a local level.[13]

The Secretary of the Interior was directed to create the National Register list in the 1966 Act, so the NPS, an extension of the Secretary, took over the role of recording and maintaining the Register. The National Register of Historic Places was directed towards sites, buildings, objects, districts, and significant American history structures that include architecture, archaeology and culture.[14] The role of maintaining the National Register list was not the only role of the NPS. The NPS was created in 1916 by the United States Department of the Interior to maintain and direct national parks, historical monuments, military parks, memorials, presidential homes and more. [15] There were no architects or historians in the National Park Service before 1926, but since the organization's involvement in the National Register, this has changed significantly.[16] The NPS assigns many architects, historians and archaeologists to review National Register nominations.[17] This National Register is a continuing list of properties, which accounts for more than 80,000 properties as of December 2007, according to the NPS National Register of Historic Places website. [18] This amount is significantly higher than its initial list in 1966 of 868 properties.[19]

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[12] Lea, 2003, 11-12.

[13] Rebecca H. Shrimpton, ed, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation.* (Washington, D.C.: U.S. Government Printing Office, 2005), http://www.nps.gov/history/nr/publications/bulletins/nrb15/, 7 and Murtagh, 2006, 34.

[14] Shrimpton, 2005, 1 and Murtagh, 2006, 51.

[15] Lea, 2003, 5.

[16] Murtagh, 2006, 46.

[17] "National Register Brochure: The National Register of Historic Places," National Register Publications, 2002, http://www.nps.gov/nr/publications/bulletins/brochure/.

[18] National Park Service, "About the National Register of Historic Places," National Register of Historic Places, http://www.nps.gov/nr/about.htm.

[19] Murtagh, 2006, 57-58.

Federal improvements to historic preservation have changed in recent decades. In the 1960s and 1970s, federal legislation developed preservation training programs in universities, and in the 1980s, there were amendments to the Acts that led to new standards and ideas when considering Native Americans and their historic cultures.[20] Many states also stopped writing National Register nominations for historic structures, which allowed private consultants to build a business writing nomination forms in the early 1980s.[21]

Different Preservation Styles

While the purest form of historic preservation is to return the historic structure to its original condition and use, it is rarely possible to do completely. Possible reasons that partial demolition or replacement may occur in a historic building is the building may be too large or too small for its new program,[22] the building may not provide adequate light, ventilation or fire and life safety features to meet modern, tenant or building code standards,[23] and parking demands may result in additional demolition (especially in residential projects). Also, partial demolition may occur based on the building's condition, as it may be damaged or not structurally sound.[24] The above design approaches should be chosen by determining what amount of historic fabric should be saved to relate it "back to the nature of the significance of the place as a whole."[25]

Because of the shear volume of structures and districts that are historic, with currently well over 80,000 listings on the National Register of Historic Places,[26] different preservation approaches are required to try and maintain and/or save historic structures. Research showed in 1990 that 90 percent of

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[20] Ibid., ix.

[21] Elizabeth A. Lyon and David L. S. Brook, "The States: The Backbone of Preservation," in *A Richer Heritage: Historic Preservation in the Twenty-First Century,* by Robert E. Stipe (Chapel Hill: The University of North Carolina Press, 2003), 85.

[22] Heritage Council of Victoria, "Facadism: Guideline Basis," 2005.

[23] Sarah Heffern, "Is preservation of facades really preservation? When History Is Only Skin Deep," 26 Apr. 2002, http://www.nationaltrust.org/Magazine/archives/arch_story/042602.htm.

[24] William C. Shopsin, Restoring Old Buildings for Contemporary Uses: An American Sourcebook for Architects and Preservationists (New York: Whitney Library of Design, 1986), 19.

[25] As cited in Heritage Council of Victoria, "Facadism: Guideline Basis," 2005.

[26] "About the National Register of Historic Places," National Park Service, http://www.nps.gov/history/nr/about.htm.

all buildings used before 2000 were already built,[27] signifying that the addition of new buildings was not significant enough to dismiss the use or re-use of historic structures.

Four different technical terms are used to describe historic preservation by The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, a set of guidelines for how best to preserve historic structures, monuments, sites and more. They are: Preservation, Rehabilitation, Restoration and Reconstruction. They vary from requiring the least work and restrictions (Preservation) to requiring the most work and restrictions (Reconstruction) and are used for both the interior and exterior preservation of a building.[28] The Standards are written in easy to understand terms and are to be applied in a "reasonable" manner considering economics and technical abilities.[29]

Preservation: The easiest of the four main preservation types. This term is used on structures that have been preserved by being kept in their original state, using no modern methods of construction or preservation, and keeping all non-original additions to the structure or site.

Rehabilitation: This preservation type is used to restore a building back to its original appearance, without having to restore it to its original use. Rehabilitation is most appropriate when there is as little materials loss as possible when adding new construction and as little view change as possible.

Restoration: Restoration involves taking an existing historic structure and restoring it according to a period of significance. Newer additions or changes to the building that weren't complete during the period of significance can be removed. The structure can also be stabilized and repaired with modern technology as long as it is not visible when the restoration is complete.

Reconstruction: Reconstruction is used when a historic structure has been demolished or is semi-demolished. A historic structure can be rebuilt, with new construction duplicating how it existed based on researching the

[27] Peter H. Smeallie, and Peter H. Smith, *New Construction for Older Buildings: A DesignSourcebook For Architects And Preservationists* (New York: Wiley, 1990), 35.

[28] "Working on the Past with the Secretary of the Interior's Standards for the Treatment of Historic Properties," *National Park Service,* videocassette, (1996).

[29] W. Brown Morton III and Gary L. Hume, *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Pittsburgh, U.S. Government Printing Office, 1976), 6.

building's past, including the main structure and landscape and nearby outbuildings.[30]

Three other technical categories of preservation approaches exist: extended use, adaptive use and extensive modernization. These three terms can be viewed similarly to the term facadism because they apply non-traditional preservation design approaches to historic structures.

Extended Use:	Extended Use includes major alterations and repairs while maintaining the structure's original use.
Adaptive Use:	Adaptive Use includes creating a new use and function for a historic structure, while retaining all or very little of the historic fabric.
Extensive Modernization:	Extensive Modernization includes equipping a building with important modern features such as HVAC, elevators, new telephone and electrical systems and fire and life safety equipment.[31]

What can be Preserved?

Not all buildings can or should be preserved. While preservationists hope that all significant buildings that have integrity, architectural quality, historical or cultural significance, and age should be retained, that is not always possible in today's developer driven markets. Facadism projects do not meet the four main preservation types described by The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, yet that does not mean this method should not be considered.

Adaptive use, extended use and extensive modernization are all generally accepted and understood preservation types. Extended use, which retains the use of the historic structure while making extreme changes to the building, is similar to facadism in that extreme changes can be made to the interior of a structure with new construction. Extensive modernization occurs because of new needs in a historic structure, such as HVAC, fire and life safety equipment, electricity and vertical transportation. One of the main reasons that facadism projects are used by developers is for this

[30] Murtagh, 2006, 5 and *Working on the Past with the Secretary of the Interior's Standards for the Treatment of Historic Properties*, 1996.
[31] Shopsin, 1986, 16-19.

reason—the need to modernize a building while being mandated to keep the façade and its appearance on the streetscape.

In adaptive use, buildings are changed in a varying amount to a new programmatic use, which can severely challenge the interior appearance of a historic structure. Adaptive use has been unconsciously compared to the characteristic of facadism that mainly retains the streetscape appearance by James Marston Fitch, author of *Historic Preservation: Curatorial Management of the Built World*. He states, "Aside from the fact that such buildings will often be quite sound and viable as *built space*, their main aesthetic value will be in the role they play in the streetscape."[32]

Also, Fitch, a well-known name in the preservation field, has claimed that adaptive use "is often the only economic way in which old buildings can be saved, by adapting them to the requirements of new tenants. This can sometimes involve fairly radical interventions, especially in the internal organization of space." [33] This factor is also one of the reasons why facadism is used in historic structures, because the endangered structures simply might not have been kept had adaptive use not been an option; this is also very similar to facadism projects where the interiors are generally "gutted."

In a market where economics and time are so very important, it is critical to consider other methods of preservation that may go against the typical methods accepted by the Secretary of the Interior and the National Park Service. Facadism is an approach generally looked down upon by preservationists, but it should be considered as an option before complete demolition of a historic property. These historic preservation methods discussed in this chapter vary greatly in amount of historic fabric retained as well as how each of these preservation types are used to aid in preserving historic structures. These preservation methods are further considered, compared, and contrasted in this research on facadism.

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[32] As cited in Fitch, James Marston, *Historic Preservation: Curatorial Management of the Built World* (Charlottesville: University Press of Virginia, 1990), 44.
[33] Ibid., 47.

3

ZONING AND CONTROLS IN SAN FRANCISCO

San Francisco's approach to architecture has always been very conservative. The zoning, ordinances and approach to historic preservation in San Francisco have created a city with distinct historic architecture. This chapter will explain the controls that exist in San Francisco regarding historic buildings, landmarks and sites. It will also explain the current trends in the city's building markets that are affecting the development of current facadism projects. There are many codes, plans, bulletins and ordinances that control building in San Francisco. Some of these controls are: preservation bulletins specifically for the city, the Municipal Building Code, and the Downtown Plan.

City and County of San Francisco Municipal Building Code

The purpose of the Municipal Building Code is to control future developments; to protect the character of the city; to provide adequate air, light and privacy; to prevent overcrowding; and to regulate the location and use of buildings in the city.[1] Articles 10 and 11 of this Building Code regulate what controls the city has over historic preservation efforts.

The goal of Article 10 of the Building Code is to ensure that historic structures are not unnecessarily destroyed and "varied architectural styles, reflecting the distinct phases of its [the city's] history" are preserved.[2] The goal of Article 11, titled "Preservation of Buildings and Districts of Architectural, Historical, and Aesthetic Importance in the C-3 Districts," is to ensure that buildings are preserved in District C-3 (the Downtown area surrounding Market Street) of San Francisco. This Article is also intended to prevent structures from being demolished, as many buildings in this area serve the

[1] City & County of San Francisco Planning Department, "*City and County of San Francisco Municipal Planning Code*," Ordinance No. 127-07, File Number 070082, (San Francisco, 2007), Sec. 101 Purposes in Article 1.
[2] Ibid., Sec. 1001 Purposes in Article 10.

tourists who come to the city and help to sustain San Francisco's reputation as an important architecturally focused area.[3] Article 11 divides buildings into categories based on their significance. Categories I to IV are meant to classify historic structures that are at least 40 years old as "significant" or "contributory" by their integrity and importance in the city.[4]

Preservation Bulletins

There are 21 Preservation Bulletins prepared by the city Planning Department that are meant to explain and assist people with preserving structures in the city. The information in these Bulletins range from describing Historic Resource Surveys to explaining procedures for proposing demolition and alteration of historic structures.[5] This is one way in which the city can provide uniform information, educate the public regarding historic preservation and help promote preservation. Some preservation bulletins that appropriately relate to this research are:

1. Jurisdiction and Procedures of the Landmarks Preservation Advisory Board (Landmarks Board)
This bulletin describes the Landmarks Board and what purpose the board serves in the city. This bulletin is included in the Appendices.

2. Review Procedures for the Exterior Alteration and Demolition of Cultural Resources
This document describes the permit application and process for applying to change or demolish exteriors of historic structures in San Francisco. This bulletin is included in the Appendices.

4. Certificate of Appropriateness Procedures
The Certificate of Appropriateness (C of A) is an authorization that designates Landmarks and Historic Districts in San Francisco and determines what changes can be made to them. This bulletin describes the process for obtaining and using a C of A.

7. The State Historical Building Code (SHBC)
This bulletin briefly describes the State Historic Building Code. This bulletin is included in the Appendices.

[3] Ibid., Sec. 1101 Findings and Purposes in Article 11.
[4] Ibid., Sec. 1102 Standards for Designation of Buildings in Article 11.
[5] Planning Department, "San Francisco Preservation Bulletins," City and County of San Francisco, May 2004, http://www.sfgov.org/site/planning_index.asp?id=24996.

8. The Mills Act

This bulletin briefly The Mills Act, a program that helps disperse investment tax credits for historic preservation projects in San Francisco. This bulletin is included in the Appendices.

9. San Francisco Landmarks

This document lists the buildings and sites that are listed as Landmarks within San Francisco, some of which were previous facadism projects in the city.

14. Brief History of the Historic Preservation Movement in the United States and in San Francisco:

This bulletin describes the preservation movement in the United States and within California and San Francisco. This bulletin is included in the Appendices.

Downtown Plan

The Downtown Plan is a control that was adopted by the Planning Commission in 1985. It was created primarily by the Comprehensive Planning Division of the Department of Planning and The Foundation for Preservation of San Francisco's Architectural Heritage. It was created in response to the increased building in the city from 1960-1981, which resulted in an additional 55 million square feet of office space. Also, a 1971 Urban Planning Guide developed by the city fueled the creation of this extra space because the standards developed by the Guide caused "boxy" buildings to be built, which went against the overall historic appearance of the area. The overall approach to the Downtown Plan was to create guidelines which resulted in new buildings reflecting the historic appearance of the city in scale and shape while also preserving historic buildings and historic settings.[6]

The Downtown Plan controls 250 structures that are considered "significant" in the area as well as provides incentives to retain an additional 237 "contributory" buildings. Under this plan, "significant" buildings are required to be retained while "contributory" buildings are not required to be retained, but the city encourages these buildings to be retained with incentives since they are characterized as "important to the quality and character of downtown."[7] This Plan has significantly increased the number of buildings that are retained in this area. One part of the plan that has also influenced development in

[6] Dean Macris and George Williams, "San Francisco's Downtown Plan: Landmark Guidelines Shape City's Growth," August 1999, http://www.spur.org/documents/990801_article_03.shtm.

[7] Ibid.

the Downtown area is the Transfer of Development Rights (TDRs). TDRs are used as a way to challenge sprawl in communities where zoning rights are bought by developers. For example, a developer must buy the development rights from a nearby historic building that will remain and transfer them to its development to allow larger, taller buildings to be built where they might not otherwise be allowed. [8] This method of continuing and controlling developments is explained within this Plan and has been used since it was accepted in 1985.

Investment Tax Credits

The Historic Preservation Tax Incentives Program was developed in 1976 to promote preservation by private developers. The investment tax credits (ITC) are meant for buildings that are individually listed in the National Register of Historic Places or are part of a National Register Historic District. [9] According to Timothy Brandt, who works for the California Office of Historic Preservation (or the California SHPO), a 20 percent federal tax credit exists as well as a 10 percent tax credit. To obtain the 20 percent credit, buildings must be rehabilitated according to the Secretary of the Interior's Standards for Rehabilitation. To receive the 10 percent tax credit, buildings can be non-historic, but must retain 50 percent of significant historic walls and 75 percent external walls that may be used as exterior or interior walls in the new construction. Facadism projects, therefore, would not be eligible for tax credits.[10]

In San Francisco, the Mills Act is a tool for obtaining tax credits for historic preservation projects. The act was created as an amendment to the Historic Preservation Tax Incentives Program. Through this act, any individual property on the National Register of Historic Places or a designated

[8] Karen Swanson, "Field Guide to Transfer of Development Rights (TDRs)," National Association of Realtors, March 2007, http://www.realtor.org/libweb.nsf/pages/fg804 and SPUR Housing Committee, "Zoning for More Housing: Proposed Changes to San Francisco's Planning Code and Zoning Map: A SPUR Report," 18 Feb. 1998, http://www.spur.org/documents/980401_report_01.shtm.

[9] "Federal Rehabilitation Tax Credits," Office of Historic Preservation: California State Parks, 2007, http://ohp.parks.ca.gov/?page_id=21746.

[10] Timothy Brandt, (Supervisor, Architectural Review & Incentives Unit, California Office of Historic Preservation) in a phone discussion with the author, December 2007.

landmark may be considered for tax incentives. Though this program, an owner may be eligible to receive a maximum of 50 percent tax reductions for at least a ten year period.[11]

San Francisco Building Market

Since the acceptance of the Downtown Plan in 1985, the building market has changed. One objective of the Plan was to minimize the amount of offices built in the city. This has been effective since employment in the city has fallen by four percent between 1985 and 2004. Fewer offices are being built because of this decrease in employment within the area (as opposed to the surrounding cities), while restaurants, retail and hotel uses have increased.[12]

The Downtown Plan not only has controlled how much development has occurred over the past 20-25 years, but it also has controlled the appearance of the city. A cap was placed on building heights, with the taller buildings centered just south of Market Street at Mission Street. A cluster of high rises is centered in the area and provides a visual distinction from the large hills located throughout the rest of the city (e.g., Nob Hill and Russian Hill). At a smaller scale, new buildings are required to match the horizontal and vertical appearance of their surrounding historic structures.[13]

Development in San Francisco is currently very active. According to the Pipeline Report, a quarterly report from the San Francisco Planning Department, there are 1,157 projects currently in planning, authorized for construction, or under construction in the city. This number is five percent greater than at the same time last year, but lower than the first quarter of 2005 when there was an increase in development.[14]

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[11] Planning Department, "San Francisco Preservation Bulletins," 2004.

[12] City & County of San Francisco Planning Department, "*Downtown Plan Monitoring Report,*" (San Francisco, 2004), 6-8.

[13] Ibid., 17-19. This is not required in the Downtown Financial District, north and south of Market Street.

[14] City & County of San Francisco Planning Department, "*San Francisco Pipeline Report: Quarter 1,*" (San Francisco, 2007), 2.

4

FACADISM HISTORY AND THEORY

"I have encountered the argument that facadism results in nothing more than the charade of 'Disneyland' and stage-set architecture lacking reality and truth. However, does this constitute valid grounds for objection? Is not one of the roles of buildings to provide an enjoyable setting for life's activities? If the preservation of much loved façades or creation of facsimiles enables this, then such a process rises above the criticism of a particular dogma."
- Jonathan Richards, Author of *Facadism*

What is Facadism?

Facadism as a term immediately conveys a negative connotation because of the nature of its name. It is defined as a preservation effort that usually retains only the existing façade, wall, ceiling or overall shell of a historic building.[1] In facadism, all or a majority of the interior of a historic structure is completely removed, or "gutted" and replaced with new construction that has a new or original use. Facadism tends to signify a compromise from all parties involved in the preservation project. Yet, facadism has been used in the past by many architects, some much admired, and it has been accepted in the past before it received its bad reputation. This chapter will summarize and analyze the major issues and debates on this preservation effort, discuss the reasons that this design approach exists today and consider the theory and history behind this term, including how it is perceived differently today from the past.

Throughout the last 20-30 years, facadism has had numerous other names given to the practice and numerous explanations as to its definition. These different terms for the preservation type will all be addressed and explained in this research. The term has been compared to the word "Satanism" in the past, which has helped fuel its negative reputation. It has been defined by others as "bits and pieces preservation,"[2] a "dirty word,"[3] and "not a stylistic concept."[4] Facadism has also been described as "a

[1] Heritage Council of Victoria, "Facadism: Guideline Basis," 2005.
[2] Robert E. Stipe and Antoinette J. Lee, *The American Mosaic: Preserving a Nation's Heritage* (Washington, D.C.: U.S. Committee, International Council on Monuments and Sites, 1987), 231.
[3] Stewart Brand, How Buildings Learn: What Happens After They're Built (New York: Viking, 1994), 99.

symptom of a lack of confidence that contemporary architecture could produce streetscapes of an equivalent visual quality to those that would be replaced." [5] It is easy to understand how the majority of people may agree with that statement. Many people believe that historic architecture, though older, has better design characteristics, materials and construction techniques than buildings of today. When considering this belief, it could be said that facadism allows the best of both worlds. Facadism projects retain beautifully crafted important portions of historic structures, but not generally if they occur on the interior. At the same time they incorporate modern technologies on the interior that meet the technology and comfort standards that are expected in buildings today.

In a larger sense facadism has been defined by others as *reproduction*, *re-creation*, and *replication* because they are similar by reusing or resembling historic facades. Other terms include *facsimiles,* exact reproductions of a historic façade when retaining the historic façade is not possible; *refronting*, an attempt to build a new façade that matches the style of the historic façade; and *refacing*, cladding over a historic façade in another more modern material (which has been done by such respected architects as Andrea Palladio in the 16th Century and Christopher Wren in 17th and 18th Centuries).[6] For the purposes of this project, facadism refers to retaining only a portion of a historic structure's façade(s) and a small portion of the interior. *Facsimiles*, *refronting* and *refacing* are not addressed in the following research as they are not as common and they require a completely different set of guidelines from the more common definition.

Major Issues Associated with Facadism

Most debates on facadism occur because preservation is mainly about "maintaining the true historic fabric"[7] of a building. The term already implies a negative tone to the preservation effort from the start, and it can create problems and issues for communication between preservationists, architects, developers and the surrounding community. This section deals with the major issues associated with facadism, the approaches used in facadism and the pros and cons attributed to the term.

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[4] Jonathan Richards, *Facadism* (New York: Routledge, 1994), 32.
[5] Ibid., 110.
[6] Ibid., 10-21.
[7] Heffern, 2002.

Figure 3: Side elevation of Brunel House in Bristol, England. A classic example of retaining a historic façade and how it meets up with new construction.
Richards, 1994, 6.

While preservationists and fans of historic structures have considered facadism as an improper form of preservation, there also have been statements affirming facadism as a valid design approach. An official view on facadism was adopted in January 1999 by the International Council on Monuments and Sites (ICOMOS):[8] "Facadism should only be considered as a last-ditch option, when nothing else of value remains."[9] Yet, facadism has earlier been referred to as a way to quell disagreements and prevent hostility between preservationists and developers. Facadism was first adopted in Washington, D.C. in the 1970s, with developers and preservationists using the approach in New York soon after in the 1980s.[10]

Some of the various concerns that are attributed to facadism include: interiors may not relate to the exterior, resulting in a misleading aesthetic appearance; the approval of one facadism project will allow others to happen; buildings must be thought of in three dimensions; and buildings are about the time and people that inhabited them.

Perhaps the greatest aesthetic concern regarding facadism is the fact that the interior of a project with only the original façade(s) remaining has a different feel and use from the original interior.[11] A French Beaux-Arts architect, Jean Paul Carlhian, once stated that, "Buildings were conceived with a certain degree of integrity as a unit; we must be very careful about retaining that integrity."[12] This is one of the most convincing arguments against facadism. However, this is not always the case with all historic structures that have experienced some form of facadism. A sensitive approach to facadism can result in the new design reflecting and relating to the original façade if certain design approaches are undertaken.

Adaptive use, extended use and extensive modernization projects can raise some of the same issues discussed above. These three forms of preservation are mainly regarded as acceptable to preservationists, depending on the extent of the project. The fact that facadism is perceived so poorly,

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[8] The International Council on Monuments and Sites (ICOMOS) held its symposium in Paris in order to discuss specifically the facadism approach in Historic Preservation.

[9] Gudrun Will, "Facadism," *Vancouver Review*, 2004, http://www.vancouverreview.com/past_articles/facadism.htm.

[10] Paul Goldberger, "'Facadism' On The Rise: Preservation or Illusion?," *The New York Times*, 15 July 1985, http://query.nytimes.com/gst/fullpage.html?res=9400E6DD1438F936A25754C0A963948260.

[11] Smeallie, 1990, 158.

[12] Maddex, 1985, 10. Jean Paul Carlhian said this in 1981.

but can be very similar to these preservation methods, shows that there is some added "baggage" in the term. All of these methods, including facadism, have the potential of being thoughtful designs.

One strong example of adaptive use is The Tate Modern in London, England. The building, designed by Herzog & de Meuron, preserves the existing brick shell, brick tower and steel structure while adding new viewing platforms and gallery spaces throughout the power station shell. While adaptive use projects vary on a case-by-case basis and can include retaining all historic fabric in a project while only changing building uses, they can also include projects where very little of the interior remains, similarly to facadism. This building example is highly praised as a preservation project and can be compared to some successful examples of facadism where interior character defining features improve the new construction inside.

In addition, when comparing facadism to other types of preservation, facadism seems to be more authentic than reconstruction, which is an accepted form of preservation for historic structures although rarely used in the United States. Reconstruction enables a building to be rebuilt from the ground up exactly as it had existed before if little or no historic fabric remains. But with this method, all materials and methods of construction are different from what existed originally. With facadism, the façades that are retained incorporate existing, historic materials and construction qualities.

One issue in facadism is the structural integrity of the historic building. The original façades that are retained are typically extremely fragile; their structural integrity may be compromised and the façades usually are unable to support any portion of the new structure. During construction walls are typically stabilized with steel beam buttressing because they become individual pieces that have no lateral support. Many façades that cannot support part of the new structure are not even strong enough to support themselves and resist collapse from vibrations that occur during construction.[13] As a result, many façades end up requiring advanced structural stabilization work (see Figure 5). Because of this, architects and developers tend to not allow the façade to structurally support part of the new building. Many preservationists do not approve of this as it allows the façade to be free from the structure and

[13] Smeallie, 1990, 158.

Figure 4: The Tate Modern Adaptive Use. These photos show the Tate Modern under construction and the new interior that was created inside the shell of the Bankside Power Station.

Rowan Moore and Raymund Ryan, *Building Tate Modern: Herzog & de Meuron Transforming Giles Gilbert Scott* (London: Tate Gallery Publishing, 2004), 135-138.

Figure 5: Elaborate Scaffolding System. This is an example of an elaborate scaffolding system used to support a single façade that cannot support itself because the rest of the building was demolished. This specific example is the new Contemporary Jewish Museum project in San Francisco.
King, "Jewish Museum will be a test," 2004. Michael Maloney, Photographer. October 2004.

Figure 6: The Bank of Nova Scotia/The Scotiabank Dance Center. This 1910 bank was recently transformed into a Dance Center in Vancouver, B.C.
2006 photo from http://flickr.com/photos/squeakymarmot/219549908/.

therefore can be easily replaced at any time.[14] This may be the case for poorly designed facadism projects where the historic façade has little to do with the new design, but for projects where the historic portion of the building is truly valued and integrated, the façade most likely will not be in danger of being replaced.

Another concern brought up by preservationists is that facadism prevents positive architectural development. Alan Dobby, the author of *Conservation and Planning* states that, "facadism prevents new architectural styles from evolving and reduces buildings to mere elevations or self parodies." [15] This may be true in some cases where facadism is used for the wrong reasons, such as façades that were required by the city to be kept and had little or no relationship with the new construction. However, numerous other facadism projects are a complex mixture of historic and non-historic architecture that combines the best elements of an historic structure's integrity with new architecture to create something completely unique.

A third issue relating to facadism is that the end architectural result can appear confusing and deceiving. Stewart Brand, author of *How Buildings Learn*, believes that "the passerby doesn't know whether to be insulted by the crude lie or delighted by the surreal kitsch." [16] Preservationists believe that the practice is artificial, is two-dimensional and lacking in three-dimensional understanding, which makes the façade appear like a mask.[17] Yet, it can also be compared to "early postmodern Classical revivalist attempts where historic elements were painted or stuck onto the buildings,"[18] which some people may readily accept today as they understand that it is not the "real" style.

All of the above issues should be addressed, but not all facadism projects end up being crude, two-dimensional structures. Many facadism projects today have distinct designs that relate very well with the site (or townscape) since they retain their historic façade. The final product in many cases is a design that involves complex solutions that interweave new and historic construction. In addition, these

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[14] Paul Spencer Byard, *The Architecture of Additions: Design and Regulation* (New York: W.W. Norton & Co., 1998), 105.

[15] Alan Dobby, *Conservation and Planning* (London: Hutchinson Educational, 1978) as cited in Richards, 1994, 2.

[16] Brand, 1994, 99.

[17] William G. Foulks, ed, *Historic Building Facades: The Manual for Maintenance and Rehabilitation* (New York: John Wiley & Sons, 1997), viii.

[18] Richards, 1994, 49.

new designs are quite dependent on the preserved historic façades because the historic fabric tends to be the focal point of the project. The façades, therefore, are typically not in danger of being removed, which can be a typical fear. Also, claiming that facadism prevents architectural design and style from evolving is not very relevant since new designs that come out of facadism projects are uniquely different and an emerging approach for architecture. Designs that integrate new and historic construction can be some of the most interesting projects.

Community Perceptions of Facadism

This section will focus on the various perceptions that people have on facadism. Up until now, the focus has been on preservationists, who value facadism very little, but tend to prefer it over complete demolition of a historic structure.[19] Developers, architects and the community also have different thoughts on the term. Communication is key in using this preservation method, since different groups value and perceive aesthetics and historic architecture quite differently.

Preservationists argue that since typically only one wall or corner of a building remains[20] with facadism, the layman typically has a skewed view of the historic structure, as it acts as "a kind of Disneyland of false fronts."[21] A preservation consultant states, "Maintaining a four-inch depth of a brick façade is not preservation."[22] This opinion has been shared by many preservationists to some degree for the past 20-30 years.[23] Preservationists argue that conservation of an entire building should be considered before conserving only a piece.[24] Facadism is also viewed negatively because every instance it is practiced makes it more likely to occur again, resulting in a skewed view by the average person that leads him or her to believe that it is a completely acceptable approach to preservation.[25]

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[19] Richards, 1994, 79.
[20] Will, 2004.
[21] Goldberger, 1985.
[22] Donovan Rypkema, a consultant who specializes in the economics of preservation from Washington, D.C., said this in a spring 2001 issue of Forum.
[23] John King, "COMMENTARY: Insulting historic preservation," *San Francisco Chronicle*, 22 February 2005, B1.
[24] Heritage Council of Victoria, "Facadism: Guideline Basis," 2005.
[25] Heffern, 2002.

Facadism can also be viewed negatively because it can result in the building needing major structural engineering changes or additions.[26] This can result in increased construction costs, which can hurt a project enough that developers and/or owners may abandon the work altogether.

In all fields of architecture, economics play a decisive role. Within historic preservation and facadism, economics and development are an especially large factor in almost all decisions affecting a project. Major economic factors may include: high land values, taxes, high insurance costs, development pressures, long city processes that may require code compliance,[27] and high construction and preservation costs.[28] In addition, preservation costs typically exceed replacement costs.[29] Façades that require elaborate scaffolding or require lifting, moving or rebuilding represent added costs to developers and architects, but they are usually offset by the fact that a façade doesn't need to be built completely new with new materials and increased time. [30] Also, facadism has become more prevalent because many cities prohibit certain buildings from being demolished. When this is combined with more activism on a grass roots level, compromises are made (which sometimes results in facadism).

In contrast, preservation is also viewed ideally as "the most practical and economical position for working with the equity we already have." [31] Because not every building can be preserved or can afford to be preserved completely, we must think of alternatives to the typical restorations and rehabilitations so that we are not faced with demolition as the only option.

Of course demolition is a course of action that preservationists hope to avoid. Preserving structures in whatever form possible is generally much more desirable than complete demolition. Complete demolition destroys any hopes for future preservation of a structure, and it also destroys historic significance for a site and its connection to the past. Facadism, as controversial as it may be, is a

[26] Smeallie, 1990, 158.
[27] Shopsin, 1986, 19.
[28] Will, 2004.
[29] Shopsin, 1986, 19.
[30] Richards, 1994, 83.
[31] Arthur Cotton Moore, *The Powers of Preservation: New Life for Urban Historic Places* (New York: McGraw-Hill, 1998), xi and Smeallie, 1990, 38-40.

better choice than complete demolition when the facades are truly worth saving since it saves some portion of the historic fabric.

There are also instances where natural and unnatural disasters severely damage a historic building, whether it be an earthquake, fire, or something else. In these instances, only a façade may remain. Retaining the remaining historic fabric is the best choice in these situations, since the only other option is complete demolition. An example of this exists in the Westfield San Francisco Centre case study in Chapter 10. In this case, the Emporium department store was completely gutted in 1906 after the great earthquake and fire. The architect chose to incorporate the only remaining façade of the store into his 1908 construction, which provided a connection with the building's past that went back to 1896.

To enhance the position on facadism, many historic structures that continue to have a single use or function are not able to economically sustain the program or function for which the building was first built.[32] Because of this, facadism projects tend to increase when there is a strong economy.[33] From a developer's standpoint, facadism is generally viewed as a way to "settle" with preservationists. Developers typically want to follow the most economic approach to building, which means that preservation is not ideal since it tends to cost more than all new construction. Developers end up "settling" on facadism since it retains some historic fabric, which is a way of getting an end result that fulfills parts of the developer's needs as well as the preservationist's needs. It also helps the economy of a project while maintaining some sort of historic value.

Developers view architectural projects that involve preservation very differently from the average preservationist. Time and money are always factors. Every part of a project must be justified in terms of the time it will take and the money it will require. Delays that involve studies, financing, construction and marketing can cause problems for the project and result in reduced profit for the developers. When developers consider a facadism project they must first determine that it is not feasible to preserve the rest of a structure that is proposed to be demolished. They do this through structural

[32] Smeallie, 1990, 37.
[33] Heffern, 2002.

surveys, detailed market research and justifying that the building is better utilized with new interiors and construction rather than with the original historic fabric.[34] "Facadism" developers are usually motivated to do so because of the image that the project will give them or because of a governmental requirement;[35] while developers who pursue more holistic preservation are typically viewed more positively by architects and the surrounding community.

In analyzing a facadism project, it is important to understand these different parties and their respective philosophies on facadism. The validity of a facadism project is not dependent on just how the project looks or is used in the end; the background situation (including economics) and the way in which a project was realized are equally as important. Chapter 10 discusses a case study that was not entirely successful because of the lack of communication that occurred in the project.

Positive Aspects of Facadism

Despite the negative viewpoints on facadism, several positive aspects of the practice have been expressed over time that has allowed the practice to be viewed as a somewhat valid approach in architecture. The main positive points about facadism include: the ability to create new construction on the interior while keeping the façade, which is sometimes regarded as the most important part of the building; the quality of construction in a historic structure is better than new construction; the building still relates in some way to its exterior surroundings and it allows for a consensus that is sometimes difficult to obtain between preservationists and developers.

Facadism allows part of an existing historic structure to be maintained while also being able to create a modern interior that meets all the needs of the new required program in the building. Practically, this approach to conservation is beneficial because the architect and owner have "greater flexibility in the choice of colors, materials, and layout."[36] In addition, the needs of buildings are often very different from what exists in historic structures. Often, HVAC, mechanical, electrical and computer technology needs cannot be accommodated by a historic structure's existing interior layout, especially if

[34] Richards, 1994, 71-79.
[35] Ibid., 45.
[36] Shopsin, 1986, 156.

the new building use is substantially different from the historic building use. This can be viewed as a positive aspect of facadism, since the building can retain some historic character but at the same time better meet the technical and functional needs required for the new use of the building.

Within historic preservation, the façade is often regarded as the most important part of a historic structure. Depending on the building period or style, the façade is typically the most detailed part of the building that is considered to have the most value or "significance" when it is described as a whole. The front façade of a historic structure may be the most visible to the street and may have the most design thought put into it. Also, a façade may sometimes be considered the most or only "significant" part of the building.[37] As a result, many façades still receive historic protection status either from state or national organizations after the facadism construction has been completed.[38] The assumption that only the façade may be valuable in some historic structures, of course, must be carefully considered for every individual structure, and it should not be used as an overall guideline. Significance in a façade and any other portion of the structure with high integrity is one of the main reasons why these façades should be saved. Character defining features in a façade or portion of the interior of a building are important to consider and should be used to determine whether facadism is a valid design approach. According to H. Ward Jandl's Preservation Brief "Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements," it is important to identify significant historic, architectural and cultural values in a building's exterior and interior. By identifying unique aspects of the building on the exterior and interior that identify the building's time and sense of place, future work on the building may prove more meaningful if those architectural components are maintained.[39] Facadism projects then can retain, or refer to with new design, the character defining features on the exterior and interior of the building. Also, by keeping part of the building, one also maintains a connection with the past. Because many facadism structures are somewhat protected by preservation regulations, facadism is a viable approach that should not be immediately dismissed as completely damaging to the practice of preservation.

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[37] Smeallie, 1990, 157.

[38] Will, 2004.

[39] H. Ward Jandl, "Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements," National Park Service, 1988, http://www.nps.gov/history/hps/tps/briefs/brief18.htm.

The construction of historic structures is typically of greater construction quality than many buildings built today. Within the preservation community, it is believed that historic structures are usually built better in a more aesthetically pleasing way.[40] Fine craftsmanship is typically visible at public streets, with the most important and impressive façade facing the street resulting in the idea that historic structures are best experienced as a whole on the street.[41] When earthquakes or natural disasters are considered, strengthening the façade of historic buildings for protection is usually easier and more economical than losing the entire structure to disaster.[42] These considerations of the construction and aesthetic appeal from the street help to justify the practice of facadism.

By retaining the façade of a historic structure, the building is able to relate to the exterior of adjacent buildings and surroundings in a contextual way. These relationships are best maintained while utilizing good urban planning and design in the conservation of façades.[43] This idea is best expressed in a quote from Smeallie and Smith's sourcebook on new construction in older buildings, "Façades are retained to preserve the visual streetscape and maintain a sense of scale and a sense of place—if it's not the old, familiar building, at least it's the front of the old, familiar building."[44] This perception relates to the idea that facadism is a compromise to some degree whether or not it is viewed as a negative or a positive. Facadism meets today's needs by providing an up-to-date building that is usable while maintaining the streetscape appearance.

Facadism projects are able to relate well to the surrounding townscape, or the built environment, because the façades are largely unchanged from the street level.[45] These projects easily allow the street to retain its original appearance, scale, architectural quality and style. By keeping the street views intact, facadism can act as an educational tool because it maintains the integrity of the street. This also forces developers to follow an existing scale for the project, which can result in unique and appropriate

[40] Smeallie, 1990, 38.
[41] John King, "Classics preserved—or are they?," *San Francisco Chronicle*, 20 September 2006, B1.
[42] Will, 2004.
[43] Heritage Council of Victoria, "Facadism: Guideline Basis," 2005.
[44] Smeallie, 1990, 157.
[45] Richards, 1994, 13-21.

solutions for the new construction in a facadism project.[46] Jonathan Richards views facadism as an appropriate challenge by stating in his book *Facadism*, "there appears to be no reason why traditional façades cannot be creatively incorporated into 'state of the art' developments. Indeed, the task of knitting old and new should be a stimulating challenge."[47] He goes on to explain how Andrea Palladio accomplished this with his Basilica Palladiana in Italy and how present day architects should not shy away from different ways in which to preserve historic fabric or create new construction.

Lastly, a positive aspect of facadism is that it allows for consensus between parties involved in the project, typically developers and preservationists who often are at great odds with one another. This point directly corresponds with the negative perception of facadism. Facadism is typically used as a defense by preservationists where one "settles" for maintaining a façade even if it means losing the interior of a historic building.[48] Facadism is not "anti-development,"[49] but rather a result of change that should still be respected. In fact, every project in architecture is a synthesis to some degree. Every project involves a blend of design decisions by architects, preservationists and developers. Every decision is a mix of people's needs, pressures and concerns. These factors must be balanced to provide a design solution that addresses these issues into one whole design. Facadism is a solution for radically different needs. The success of an architect or preservationist should be determined by the value that he or she brings to a facadism project, the process and even the quality of the final result.

Facadism within and beyond the United States

It is acknowledged by SAVE, a conservation group that does not support the idea of facadism, that facadism "has always in a sense, been an element in architecture."[50] The first known forms of facadism occurred with Andrea Palladio and Christopher Wren's works in the 16th Century, and 17th and 18th Centuries, respectively.[51] Yet these forms of facadism are different from the definition used for the

[46] Ibid., 64.
[47] Ibid., 25.
[48] Smeallie, 1990, 157.
[49] Moore, 1998, xi.
[50] Stated in 1982. Highfield, D., *Construction of New Buildings Behind Historic Facades* (London: Spon, 1991) as cited in Richards, 1994, 24.
[51] Richards, 1994, 18.

purposes of this research in that these examples were *refacing* and not just facadism. There is an example from Humphrey Repton, an English landscape architect in the 19th Century, who created small watercolor renderings of an old building that flipped open to show his clients the new appearance of their building's front façade (see Figure 7). Repton is viewed as one of the greatest English landscape architects in his time, and his work certainly was not viewed negatively.

In Britain in the 1970s and 1980s, facadism was used on multiple projects because many historic buildings were severely damaged and it made more economic sense to only retain the façades of the historic structures. It also appeared in Britain as a better solution to architecture than the postmodern architecture that was being produced at the time. The British government encouraged facadism projects in the 1970s when Postmodern architecture was beginning to become popular. And in a 1991 survey in England, titled *Planners' opinions on façade preservation*, planners that were surveyed expressed their reasons for being pro-facadism, which included instances where the building has average interior spaces, where the rest of the building is beyond repair, and where the existing building cannot be used efficiently. They also stated that facadism was acceptable to them because it "maintains much of existing visual character, architectural quality and form, while providing modern facilities behind."[52] Overall, facadism has been viewed as less controversial in Europe. Facadism in Europe is essentially a response to "bad" architecture of the present day by attempting to clad new construction and technologies with façades that sit better within the context of the surrounding streets and townscapes.

Facadism within the United States during the same time period was often viewed very differently from the overall acceptance that was occurring in Europe at the same time. Yet, this is easily understood when comparing the major facadism projects that came out of both areas. Despite the harsh criticism it encountered in the United States, it did stem from many of the same reasons that it began in Europe.

Facadism within the United States during the same time period was often viewed very differently from the overall acceptance that was occurring in Europe at the same time. Yet, this is easily understood

[52] Ibid., 122.

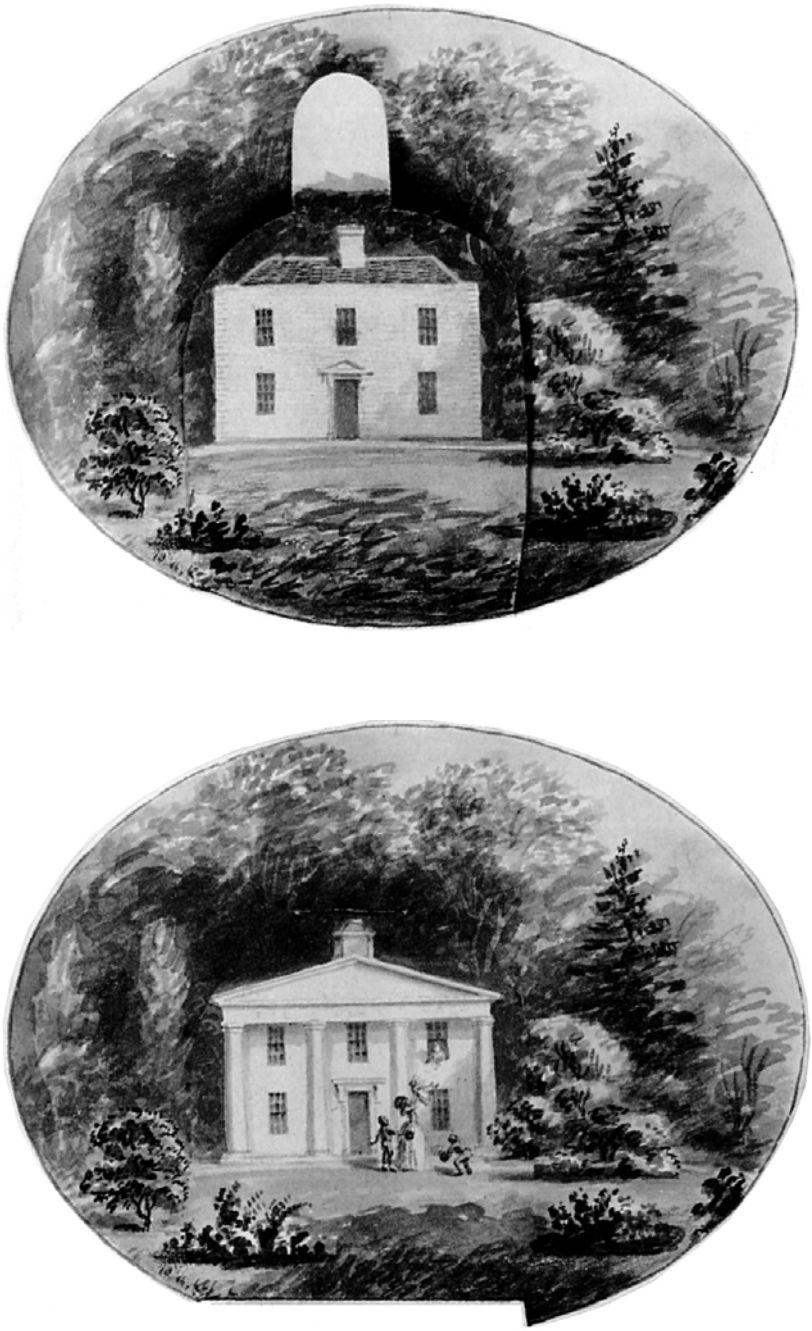

Figure 7: Early refacing watercolor renderings. These early renderings that show the current façade on top, which pulls down to reveal the new façade underneath, were made by Humphrey Repton, an English landscape designer, in the 19th Century and showcased in his book, *Red Book*, found at the British Architectural Library, Royal Institute of British Architects (RIBA).
Repton, Humphrey, *Red* Book (1806) as cited in Brand, 1994, 57.

when comparing the major facadism projects that came out of both areas. Despite the harsh criticism it encountered in the United States, it did stem from many of the same reasons that it began in Europe.

After WWII, there was a desire for a fresh start and this was possible with the use of new architectural styles. Modern architecture thrived for decades, but in the 1960s and 1970s there was a desire to step back and connect to some of the past.[53] Facadism became one way to connect to that past.

First, to demonstrate the potential success of facadism projects that use pieces of historic buildings, the following is a positive example that has been implemented in Canada recently. The Scotiabank Dance Centre is a 1910 Edwardian building that originally housed the 1929 Bank of Nova Scotia on a corner lot in Vancouver, B.C. The bank donated the building to the Dance Centre for construction that began in 2000. The building was finished in 2001. Facadism was used on this project even though the interior was one of the best maintained historic interiors in Vancouver. Yet, the Dance Centre program requires six large dance and rehearsal studios and offices that would not be possible with the existing interior.

The program is complex because it includes permanent offices and rehearsal space for Ballet B.C., the Vancouver Ballet Society, DanceArts Vancouver and the Dance Centre Society. The rehearsal spaces require large, complex rooms that were two stories high with sprung floors and air conditioning, which would not have been possible in the original bank interiors.[54] Once the project was complete, the Dance Centre had a seven-story building that evolved from the original two-story façade.[55] This building has been widely accepted within the Vancouver community, and it can help serve as a basis for determining when facadism is appropriate.

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[53] Ibid., 34-35.

[54] Archiseek, "Scotiabank Dance Centre," Archiseek: Online Architecture Resources, 2007, http://canada.archiseek.com/british_columbia/vancouver/scotiadance.html.

[55] Will, 2004.

Early Facadism Examples

There are a few facadism projects within the United States that were completed in the late 20th Century that may have directly led to the creation of the negative terms "facadomy" and "façadectomy." These projects are showcased here not to enhance and promote this negative reputation of the term, but instead to show how facadism in the United States first began, and how it has grown and matured since then. The projects are Grand Central Terminal in New York City, Second Branch Bank of the United States in New York City and Penn Mutual Life Insurance Company in Philadelphia. Each of these projects was completed in the 20th Century in a time before facadism became a term. The results of these projects inspired the term facadism to be coined and cast in a negative way.

Grand Central Terminal in New York City is the largest transit terminal in the United States. It was built in 1913 by the firm Reed & Stem and Warren & Wetmore.[56] The building was originally designed to incorporate a tower since it had an over-developed structural foundation and space for elevators. In 1968 architect Marcel Breuer proposed a high rise addition to the building to realize the full potential of the site. It included a 30-story high rise over the station for Penn Central Railroad, but it was eventually stopped by New York City and Supreme Court rulings against it.[57] Though technically not facadism since the architect proposed to retain the interior of the existing building, adding the high rise would have drastically changed the integrity of the building, as poor facadism projects can do. This project, although never completed, prompted anger from architects, preservationists and the community (see Figure 8).

The Penn Mutual Life Insurance Company was a project that added 16 stories to a four story small Egyptian Revival building. The original building was built in 1838 by John Haviland in Pennsylvania. Mitchell/Guirgola Associates built the new tower which wrapped above and to the right of the original façade. The original façade has no structural qualities and is only used as a screen wall to frame the entrance to the tower. [58] This building was the most severe facadism project in the U.S. at the

[56] "The Terminal Opens and Development Follows," Grand Central Terminal, 2007, http://grandcentralterminal.com/pages/getpage.aspx?id=C2405E3D-039C-41EE-9BD3-4E6D716AC978.
[57] Byard, 1998, 9.
[58] Ibid., 108-9.

time because the new building severely dwarfed the original structure and did not relate at all to its surroundings. It helped to intensify the negativity of facadism as a new term (see Figure 9).

The Second Branch Bank of the United States in New York City is an extreme example of facadism where the original façade was moved off of its original location. The original building was built in 1824 by Martin Thompson for federal offices. The building closed in 1915 since a new structure was built next to it to house the same offices, and it was then donated to the Metropolitan Museum. The building's façade is now set into a wall at the Metropolitan Museum totally detached from its original context on Wall Street.[59] By moving the building off its original site and not even attempting to relate it in any way to its original use and configuration, it essentially became an artifact that had no purpose (see Figure 10).

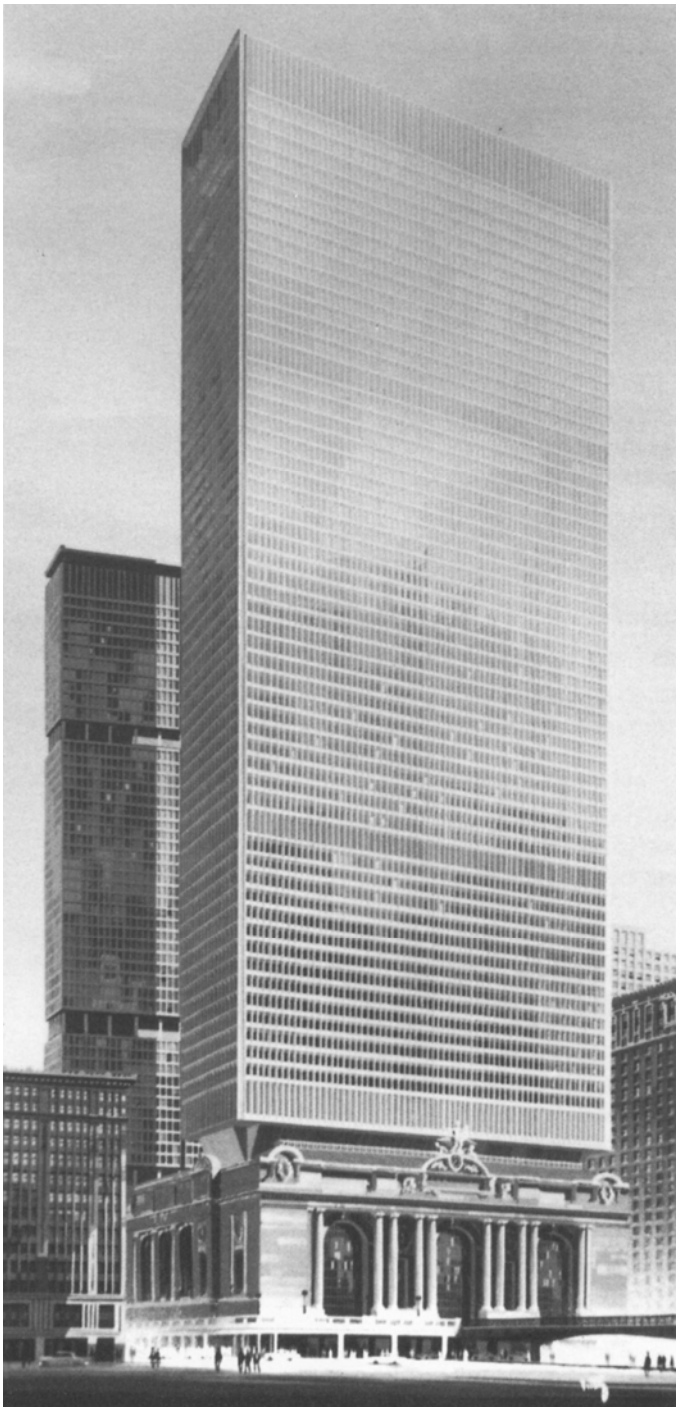
Facadism Progression through Time

Facadism's progression through time as a preservation effort has allowed the term to grow and change. In the United States, facadism no longer refers to just the ever-present high rises popping up through the interiors of small historic structures as they did in the 1960s to 1980s. Just as in the past, famous architects are starting to catch onto the term and attempt to use this preservation method while also contributing their distinct styles in new construction.

Even as architects are starting to shape the term into a form of preservation that does not just create high rise eyesores, preservationists and some cities are continuing to resist it. In San Francisco, for example, a 1985 study by the Foundation of San Francisco's Architectural Heritage prompted the city to declare a plan to preserve 250 buildings and 182 other buildings in context throughout the city to try and prevent facadism from occurring on the buildings.[60] This act has significantly shaped the city into one that accepts historic properties and takes measures to preserve them by "fossilizing the contemporary city."[61] It also has affected how facadism projects are approached there and how the community views

[59] Ibid., 106-7.
[60] Richards, 1994, 8.
[61] Schwarzer, 2007, 58.

the term. Chapters 7-11 will begin to explain some current facadism projects and their effect on the city and how they differ or relate to earlier facadism work in the United States.



(i)

(ii)

Figure 8: Grand Central Terminal. The proposed tower above Grand Central Terminal in 1968 (i) and the current view of Grand Central Terminal (ii).

Byard, 1998, 8 and http://flickr.com/photos/wallyg/441220479/in/photostream/.

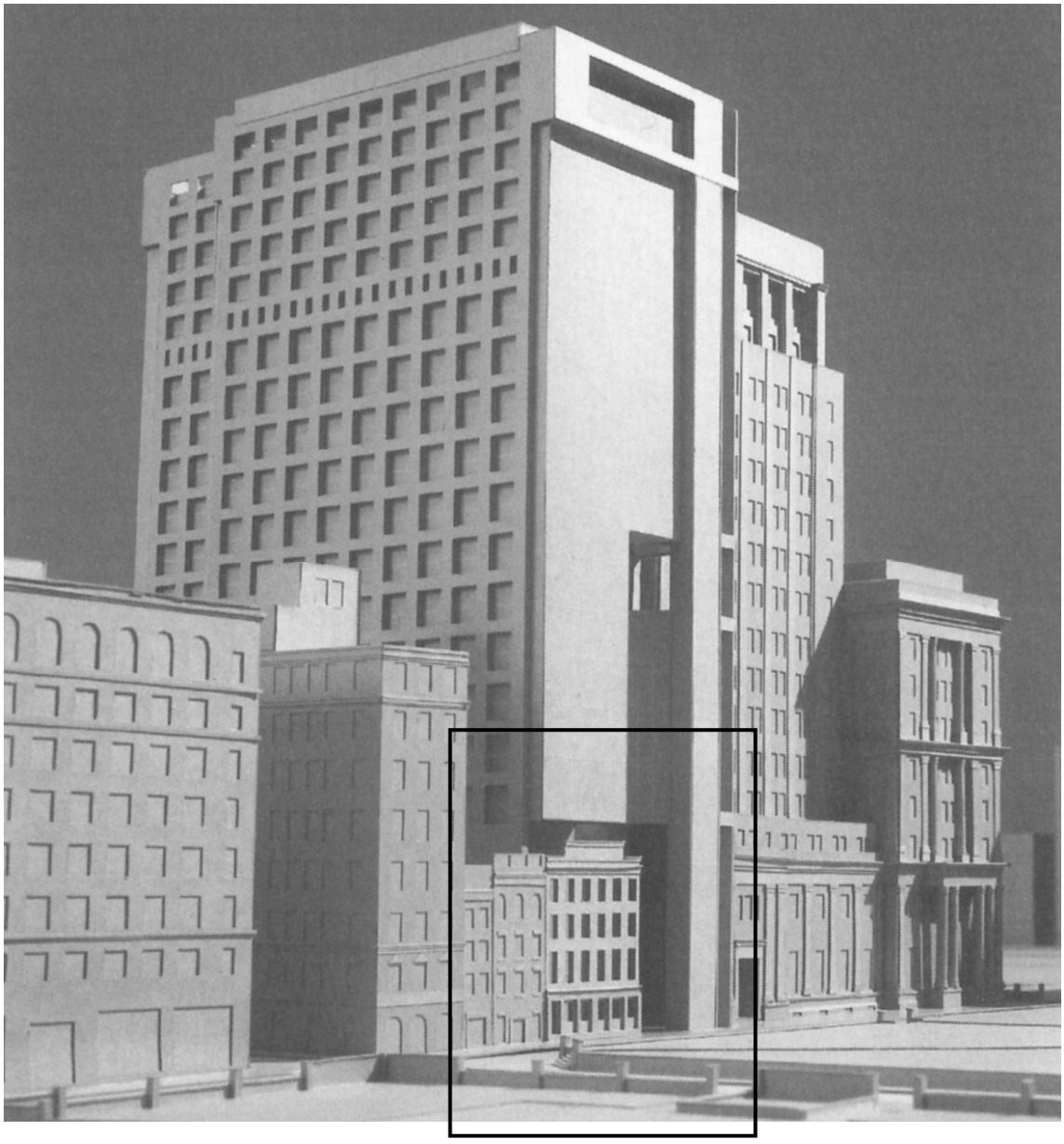
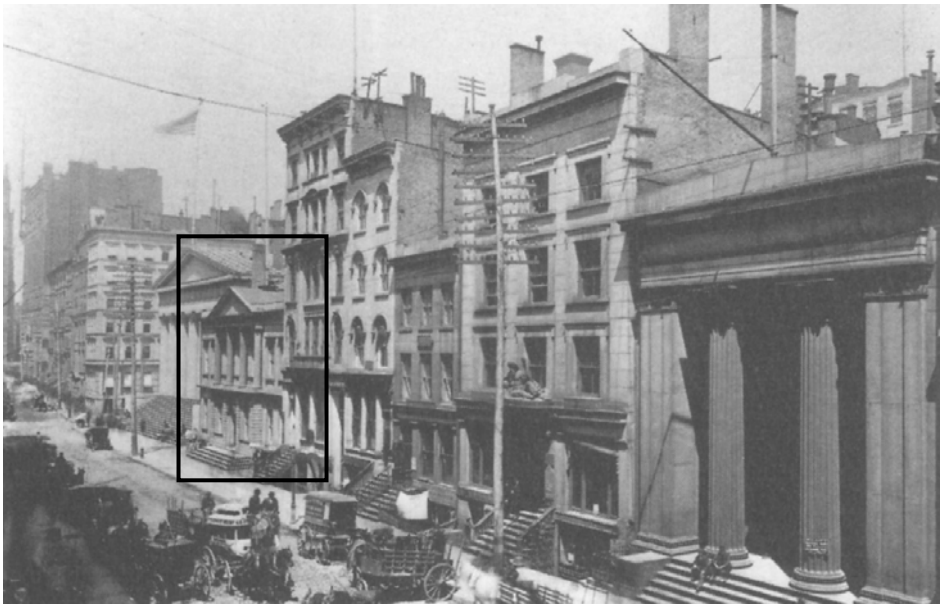


Figure 9: Penn Mutual Life Insurance Company. The 1838 historic façade (in square) and the 1975 office tower placed on top and to the side of it.
Byard, 1998, 108.


(i)

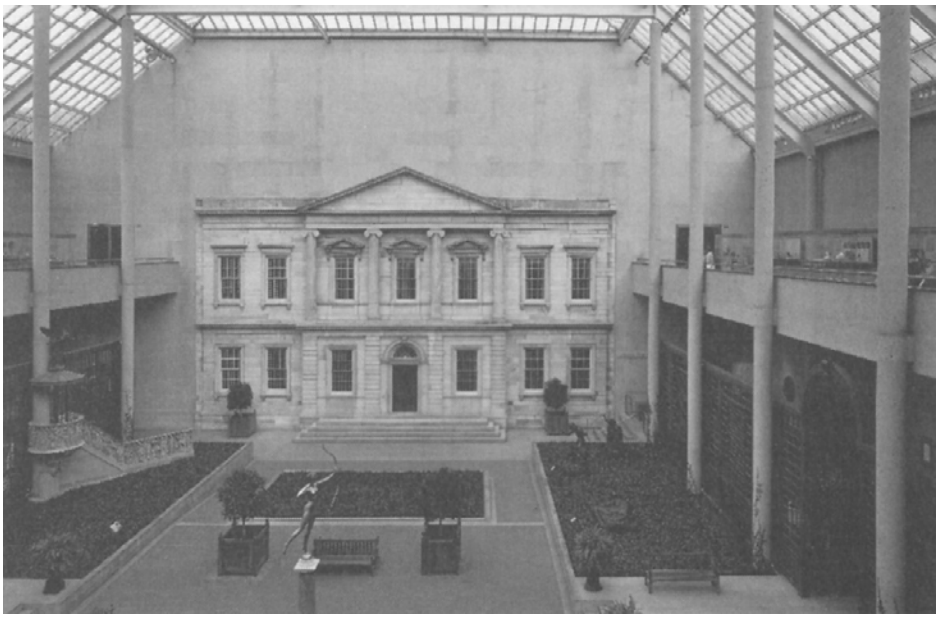

(ii)

Figure 10: Second Branch Bank of the United States. The 1824 building in its original context in New York City (i) and the façade on display in the Metropolitan Museum in New York City (ii).
Byard, 1998, 106-7.

5

RELATING FACADISM TO RUINS AND REMNANTS

"To totally deny the validity of facadism as a form of urban conservation is to bury one's head in the sand not only to the realities of contemporary development processes but also the complex and contradictory nature of both architecture and urban design."
-Rand Richards, author of *Historic San Francisco*

Chapter 2 began to describe a few categories of preservation that are accepted in addition to the four traditional types of preservation used by the National Park Service—Preservation, Rehabilitation, Restoration and Reconstruction. Extended Use, Adaptive Use and Extensive Modernization are all accepted forms of preservation that deal similarly with facadism in preserving parts of buildings but also upgrading the building because of safety standards or programmatic changes. Preserving ruins and remnants is also an important part of preservation, mainly in the case of archeological sites. This chapter will explain what ruins and remnants are, how they compare to facadism and how they can be analyzed to reconsider facadism as an acceptable preservation effort.

What are Ruins and Remnants?

Ruins and remnants are defined by the Secretary of the Interior and the National Park Service as "buildings or structures that no longer possess original design or structural integrity. When there is considerable structural integrity still remaining, the property should be classified as buildings rather than ruins."[1] Since the 1966 National Historic Preservation Act listed archeology as one of the disciplines to be considered in preservation, ruins are therefore considered in archeological remains.[2] Archeological remains are considered "the place or places where the remnants of a past culture survive in a physical

[1] U.S. Department of the Interior, National Park Service, *National Register Bulletin: Guidelines for Evaluating and Registering Archeological Properties,* By Barbara Little, Erika Martin Seibert, Jan Townsend, John H. Sprinkle, Jr. and John Knoer (Bulletin no. 36. 2000), 47.
[2] Murtagh, 2006, 131.

context that allows for the interpretation of these remains. It is this physical evidence of the past..."[3] Ruins may come from any part of a building, but when preserving a set of ruins or remnants only the non-decaying items should remain; all remaining materials should be documented in place before their permanent removal. Therefore, typically the only materials that remain as remnants are stone, brick and iron.[4]

Within the practice of preserving ruins and remnants, there are various terms used to describe types of preservation. First is *Heritage Planning*, described as a way to preserve ruins simply because they offer a valuable resource that can support income generating uses such as tourism and heritage environments.[5] Also, *Anastylosis* is a term that describes retaining a ruin and rebuilding it in its exact location according to analysis and research of the ruins with original architectural fragments.[6] This way of preserving can be controversial and difficult because the reconstruction may not be accurate and can give a skewed view of history.

The following are a few examples of projects incorporating or preserving ruins. Piazza Armerina is a ruin of a commune in Sicily including historic mosaics, columns and low walls ranging from 18 inches to 6 feet tall. These elements were so fragile that a metal walkway structure was built on top of the ruins to allow public access to the site while not damaging it by having people walk on the ruins. This structure was built without securing much of it to the ruins, so it can easily be taken out at any time. While the new structure is completely modern and made with light, modern materials, it is built according to what is believed to be the original shape of the structure (see Figure 11).[7]

Museo dell'Ara Pacis is a museum in Rome that was designed originally in 1938 and just redesigned in 2006 by architect Richard Meier. The museum was built to house the ruins of Ara Pacis, a

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[3] U.S. Department of the Interior, National Park Service, Bulletin no. 36, 2000, 8.

[4] Bernard Melchoir Feilden, *Conservation of Historic Buildings* (London: Butterworth Scientific, 1982), 250.

[5] G.J. Ashworth, *Heritage Planning* (Groningen, The Netherlands: Geo Pers, 1991), 140 as cited in Richards, 1994 88.

[6] Feilden, 1982, 252.

[7] James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World* (Charlottesville: University Press of Virginia, 1990), 298-300.

peace altar completed in 9 BCE. [8] The new building by Meier is very controversial, similar to some facadism projects because of the extreme difference between historic and modern materials (see Figure 12).

Comparison to Facadism

Facadism projects can be compared to ruins because both retain only part of a historic building, landmark or site. While facadism projects only retain portions of a façade or multiple façades and possibly some interior features, similarly, only specific materials are retained from ruins and remnants of archeological sites. Overall, facadism projects tend to save more of a historic structure than ruins, which typically have very little historic materials left and intact on the archeological site.

There is a fine line between ruins and remnants and facadism. The difference between these terms is that ruins and remnants can be referred to only as an object, while historic façades in a facadism project are part of the context of the site and surroundings. Ruins and remnants can be compared to an object, or a historic element that can be seen, but does not necessarily exist as part of a usable structure with meaning integrated into a building. Facadism, on the other hand, is a part of the context of a building that has a purpose to provide shelter while ruins and remnants may not be capable of sheltering and may not be rehabilitated for that use. Retained façades in a new structure differ from ruins and remnants because they are included in the new design as an integral part (though sometimes a forgotten part). Nevertheless, the historic façade still functions a part of a building and in the context of the building and site surroundings.

Rethinking Facadism

Similar to preserving these pieces of historic structures, sites and monuments, facadism projects essentially incorporate historic remnants that, had they not been retained for use in the new structure, would simply have been demolished. The perspective on this subject is not to support facadism projects to be accepted by the Secretary of the Interior as buildings with the same integrity that they had before. The intent is instead to stress that facadism projects should still be respected and accepted in certain situations, just as with ruins and remnants, since a portion of the structure (and possibly part of the

[8] Musei in Comune, "History-Museo dell'Ara Pacis," 2006, http://en.arapacis.it/museo/storia.

interior) is retained and integrated into a new design. Adaptivity to a site is one aspect of historic structures that is attractive to the average person.[9] Facadism projects offer a new way to adapt to a site and changing program needs of the time, just as ruins and remnants projects can revitalize areas with fragile remnants of structures. The historic pieces used in facadism projects can bring a similar understanding of history, heritage, integrity and connectedness to a site that ruins and remnants sites do. The act of retaining façades, ruins and remnants is more important than the alternative for these sites: complete demolition and totally new construction.

[9] Brand, 1994, 23.

Figure 11: Piazza Armerina. The ruins at Piazza Armerina protected from people and the elements by modern structure.
From http://flickr.com/photos/10593504@N02/1232638414/in/photostream.

Figure 12: Museum dell'Ara Pacis. The ruins at Piazza Armerina protected from people and the elements by modern structure.
From http://flickr.com/photos/mctiziana/403235855/.

6

FACADISM WITHIN SAN FRANCISCO

This chapter briefly discusses a few of the facadism preservation projects throughout the city of San Francisco. A map of the city in this chapter shows current and previous facadism projects and their locations. The focus of this chapter will be to briefly describe five of these projects.

150 Powell

The 150 Powell Street project in San Francisco was originally a 1907 building of three Elevated Shops that were gutted for facadism to make one building; it now houses 29 condominiums with retail giant, H&M, on the ground floor. This building is not listed on the National or State Register of Historic Places. Only two historic façades remain for a design by MBH Architects. The two remaining façades run along the two main street frontages. In addition, the retail entrance on the ground floor still utilizes the original lobby ceiling from the Elevated Shops, though the entrance to the building has been changed. The reason for choosing facadism as a preservation approach for the redevelopment of this building was due to the demands of the city. The original use of the building included many small office units. The demand for small office space is not as strong as it once was, and the demand for housing in this busy intersection near Union Square was high. The decision to use facadism as a preservation approach was a response to these development needs. This project is effective because the pedestrian experience from the street still evokes the historic character of the building while maintaining the flow of street fronts along these two prominent San Francisco streets (Powell and O'Farrell Streets). The lobby ceiling that was retained is a character defining feature that is successfully integrated into the new retail on the ground floor. The streetscape is maintained because the remaining white plaster façades are "an essential piece of Powell Street's snap-brim urbanity."[1] (see Figure 14)

[1] King, "Classics preserved—or are they?" 2006, B1.

Ritz-Carlton Clubhouses - 690 Market

The new Ritz-Carlton Club and Residences (previously called "The Chronicle Building") is currently being completed by architectural firm Hagman & Meyer with Page & Turnbull as consulting preservation architects. It is a project that restores the original façade of the building. This building is not listed on the National or State Register of Historic Places. Originally completed in 1889 by the architectural firm of Burnham & Root and rebuilt in 1906 by Willis Polk, the building is significant to San Francisco because it was the first steel-frame skyscraper structure built in the city. The new building includes eight stories built on top of the original Chronicle Building and an addition on Kearney Street. In 1963, the building was covered with a new façade material, vertical windows and white porcelain panels (see Figure 15).

The new structure will have 49 time-share units and 52 condominiums. The current rehabilitation of the building is being completed by the developer because the city of San Francisco has been encouraging redevelopment of commercial space into residential units. This is due to commercial buildings having high vacancy rates in the city center. Before redevelopment of the Chronicle Building, the vacancy rate for the structure was 20 percent (2 percent lower than the city commercial unit average of 22 percent). The new work, to be completed in November 2007, is a $90 million project. The work includes taking the 1963 cladding off, restoring the original brick and the steel-structure underneath, and adding the condominium units above to make a 225,000 square foot structure which will help revitalize the area around Market Street (see Figure 16).[2]

This project is an effective form of facadism. By removing the 1963 refronting that was completed on the building, the historic structure is now visible again. The additional eight stories above the historic fabric don't detract from the historic structure. The use of a new brick and somewhat contemporary design blends well with the historic fabric below without deceiving the average person into believing that the new construction is historic. The use of a different brick type on the new construction differentiates the two areas of the building.

[2] Dan Levy, "Ritz-Carlton planning time-share club: 115-year-old Chronicle Building on Market Street would undergo renovation, addition," *San Francisco Chronicle,* March 17, 2004, C1.

Oriental Warehouse - 650 Delancey

This building was originally used for storing coffee, tea, silk and rice from Asia by the Pacific Mail Steamship Company when it was originally built in 1868. The building was first listed on the National Register of Historic Places as of April 7, 1981 and it is still listed today. [3] In February 1997 the building was gutted after a major fire and only the four façades remain. The façades, as designed by Fisher Friedman, were used to surround 66 loft-type housing units placed inside the structure, set back about ten feet from the original building shell. New doors and windows enclose some of the original façades, while some openings are left open to offer views of the structure inside.[4]

The structural approach used in this building is effective for a building that is listed on the National Register of Historic Places because it allows the interior construction to exist without attaching to the exterior façades in many places. The structure of steel beams attaching to the historic façades at only a few places on each façade allows the historic façades to be independent from the new construction which completely differs in style. Also, the unique painted signs on the original façades enhance the exterior while retaining their character and integrity in the new building (see Figure 17). This approach of facadism was the correct way of dealing with a historic structure that was burnt by a fire where little character defining features remain.

Williams Building - 693 Mission

This building is an 8-story structure built from 1907 to 1908 and severely damaged during the 1989 Loma Prieta earthquake. This building is not listed on the National or State Register of Historic Places. A new foundation was added to the building as part of the 2001-2005 construction by the large, local architectural firm of Skidmore, Owings & Merrill (SOM). The architects retained the two front corner façades on the corner of Mission and 3rd Streets. The Williams Building was originally not part of the redevelopment in the area, but it was retained in the 1980s after local architects and preservationists

[3] "National Register Information System," National Park Service, 2007, http://www.nr.nps.gov/.
[4] Schwarzer, 2007, 92.

requested that it remain.[5] During the 2001-2005 construction of the St. Regis hotel next door, it became part of the complex by housing offices, fitness facilities and food service areas. The new complex also includes an adjacent 42-story high rise. The new complex is effective because it relates to the scale of the Williams Building while the historic structure's location at the corner of Third Street and Mission Street allows the building to be an integral part of the new design (see Figure 18).

Montgomery Building - 460 Montgomery/456 Montgomery

The building retains the façades of the two-story Italian American Bank and Sutro & Company/A. Borel & Co. building in 1907 and 1908, respectively. The Italian American Bank was built by admired local architect Albert Pissis and the Sutro & Company building was built by Howard & Galloway. These buildings are not listed on the National or State Register of Historic Places. The new name for the 24-story, 185,000 square feet high rise is the Montgomery Building, which was built on top of the two bank buildings in 1983. The new structure was created by the architectural firm of Roger Owen Boyer and Associates and it retains the front façades of the two bank buildings that face Montgomery and Sacramento Streets. The 1983 structure is very similar in concept to some of the 1960/70s facadism projects that first began to appear in Washington, D.C (described in Chapter 4). The historic structures essentially "wrap" around the base of the high rise without a sense of scale. This results in a very poor example of facadism (see Figure 19).

[5] John King, "COMMENTARY: The St. Regis is an engaging, urbane success: 480-foot tower is centerpiece of project at Third and Mission," *San Francisco Chronicle,* 14 December 2005, B1.

Figure 13: Map of facadism projects in San Francisco.

Background image from http://maps.google.com.

Figure 14: Photo of 150 Powell Street under construction.

King, "Classics preserved—or are they?" 2006. MBH Architects, Photographer. September 2006.

Figure 15: Photos of The Chronicle Building in 1890s (left) and after its 1963 renovation (right).
Levy, "Ritz-Carlton planning time-share club: 115-year-old Chronicle Building on Market Street would undergo renovation, addition." 2004.

Figure 16: Photo of The Chronicle Building from Across Market Street.
June 11, 2007.

Figure 17: Views of Oriental Warehouse from front east façade (top) and side back west façade (bottom).
May 30, 2007 (top) and http://www.fisherfriedman.com/work/r/1996-oriental-warehouse.php, 2006 (bottom).

Figure 18: Oblique View of Williams Building, Facing east (left) and view of façade along 3rd Street and addition with the new high rise behind (right).
From HABS, no photographer or date. June 5, 2007.

Figure 19: View of the Montgomery Building from corner of Montgomery and Sacramento Streets. May 29, 2007.

7

SAN FRANCISCO CONSERVATORY OF MUSIC

"This year we are experiencing a record number of applications from students all over the world. That suggests to me that what we all had hoped for is beginning to come true—that the building is a statement on behalf of music. It honors our students and faculty, and that inspires more gifted students to apply."
-Colin Murdoch, President of SF Conservatory of Music [1]

The San Francisco Conservatory of Music is an example of a historic façade being incorporated into an entirely new structure on the site. Located a few blocks away from Civic Center, a hub of government buildings, museums and performance venues, the location is an important one. The building was recently changed dramatically to incorporate a music school completed in August 2006. The San Francisco Conservatory of Music was able to move into a building that met all of its technical needs, while also gaining a historically significant façade that has drastically helped its reputation thrive as a private music school.

Facadism was the preferred method of preservation for this project because the Conservatory of Music program required soundproof studios and performance spaces that the historic structure could not provide.[2] This project is an effective form of facadism since it meets the needs of the new tenants while also respecting the remaining historic fabric of the façade.

Building and Site History

What is now one structure for the San Francisco Conservatory of Music was not historically a single building. The two historic buildings on the site, 50 Oak Street and 70 Oak Street, were both built by the Archdiocese of San Francisco in 1914 and 1923, respectively. 50 Oak was originally built as a

[1] Peterson, Skolnick & Dodge, and Lisa Petrie, *Sound Moves: News and Information about the New San Francisco Conservatory of Music*, Vol. 5, no. 1, 2007, 5. Colin Murdoch said this when asked what the next step is for the Conservatory now that the building is completed.
[2] King, "Classics preserved—or are they?" 2006, B1.

Young Men's Institute, a Catholic Fraternal group that became a widespread national organization after its founding in 1883.[3] The Institute had a program similar to a community center. The building incorporated many significant interior spaces and recreational facilities, such as a swimming pool; gym; library; ballroom/auditorium; rooms for lounging, billiards, cards and committees; meeting rooms and offices; and a Young Women's Institute (which was later moved next door when 70 Oak Street was built). 70 Oak Street, built seven years after the Young Men's Institute, was basically an extension of the original building. The program included a $150,000 gym (in 1923), three handball courts, showers, and billiard rooms.[4] The overall appearances of both buildings are very different although both were designed by William Shea. 50 Oak was designed in the Greek/Roman style with elaborate ornamentation, while 70 Oak was much more modestly ornamented.

50 Oak is a six-story structure with an overall height of 98 feet. The front (south facing) façade is 90 feet wide and 120 feet deep between Oak Street and Hickory Street to the rear. The front façade is built out of a polished granite base with polychrome (green, yellow and cream) painted terra cotta above.[5] The façade is broken into five bays by Ionic columns located on the top three stories of the face. The columns were described as the biggest in the city at the time of construction.[6] Corner pilasters, string courses around the building base and a pediment across the top of the main entryway also adorn the façade.

70 Oak is a four-story structure 63 feet wide across Oak Street and 120 feet deep.[7] The front façade on Oak Street is four and a half stories high as a portion of the basement is visible from the street with the entrance a half level higher than the street. The façade is a stacked vertical block composition; the structure is made primarily out of brick. The front façade has little ornamentation; the most visible details were white and cream painted, shallow horizontal rustication. The entrance is offset from the center of the building and accessed by stairs recessed into the façade.[8] The period of significance for

[3] Betsy Sandidge, AIA, *SF Heritage Issues Committee Meeting – SF Conservatory of Music,* San Francisco, 2001, 1-2.
[4] "Y.M.I. Builds $150,000 Gym," *San Francisco Examiner,* December 9, 1922.
[5] San Francisco Architectural Heritage, *Field Survey: Young Men's Institute (50 Oak St.),* San Francisco, 1982.
[6] "Y.M.I. Building Contracts Let," *San Francisco Examiner*, September 21, 1913, 32.
[7] "Y.M.I. Builds $150,000 Gym," 1922.
[8] San Francisco Architectural Heritage, *Field Survey: 70 Oak St.,* San Francisco, 1982.

both buildings occurred from 1870 to 1947. Neither 50 Oak Street or 70 Oak Street are listed on any National, State or Local Register, but a 1997 site survey of 50 Oak Street found that the building was eligible for listing on the National Register as an individual property.[9]

The San Francisco Conservatory of Music also has a long-standing history within San Francisco. What originally began as the Ada Clement Piano School in 1917 has slowly become the prestigious Conservatory. The Piano School began with Ada Clement and Lillian Hodgehead, two women who taught piano in their home and slowly created a studio of 40 students. Six years after opening, and in the same year that 70 Oak was being built, the school had over 300 students. In 1923 the school incorporated into the San Francisco Conservatory of Music. The school slowly established itself in the city by hiring famous musicians such as Ernest Bloch, a Swiss composer who helped the school sustain itself during the Great Depression. The Conservatory also began to establish itself in the city by performing at large events like the Golden Gate International Exposition in 1939. By 1950 the Conservatory was able to grant college degrees, which boosted its enrollment. This was taxing on the program since the school was still located in the same house since 1917.[10]

In 1956, the Conservatory moved into its new location in the Sunset District of San Francisco, a primarily residential area. The building was a 1928 Mission Style structure that was originally an infant shelter. This building required a substantial renovation to become usable as a music school. During the Conservatory's time in this location, the school became more and more successful in the city and country. In 1957 the school was accredited by two national organizations, the National Association for Schools of Music and the Western Association of Schools and Colleges. The Conservatory also began offering a degree in Classical Guitar, as well as a Master's Degree in Music. This period of the

[9] Anne Bloomfield, *Primary Record and Building, Structure, and Object Record (for the Young Men's Institute)*, State of California Department of Parks and Recreation, Document no. DPR 523A/B, San Francisco, 1997, 1-2. 50 Oak Street received a "3S" Status Code on this site survey, which indicates that the building was eligible for listing on the National Register as an individual property.

[10] Peterson, Skolnick & Dodge, and Lisa Petrie, "San Francisco Conservatory of Music: Making Music, Making History," *San Francisco Examine Special Feature*, 2006, 4-5.

Conservatory's history also included large fundraising efforts which allowed the school to add to it's building in the Sunset District.[11]

Both Oak Street buildings were instrumental in establishing the "mid-Market" area of San Francisco as they are located a half block west of Van Ness Avenue, one of the major north/south arteries running through the city. [12] Civic Center, located a few blocks east of these buildings, is home to San Francisco City Hall, a 1915 Beaux Arts structure, and various performance halls such as the San Francisco Symphony and Davies Symphony Hall (both built in the 1980s). In 1984 a New Conservatory Theatre Center was built on Van Ness Avenue. In 1996 the San Francisco Public Library's Main Branch was built as well. Lastly, in 2003, the Asian Art Museum relocated to the area.[13] The site at 50 and 70 Oak was called "the site of our dreams" by the Conservatory's Board of Trustees.[14] Because of the prestige of the area with City Hall and large performance venues, the Conservatory's decision to move to Civic Center was simple.

Measures to Preserve

In 2000, the San Francisco Conservatory of Music bought both 50 and 70 Oak Street at a cost of $9 million. The school immediately began a fundraising campaign to raise $65 million, a large amount of the total project cost. Half of the $65 million fundraising campaign was met by the Conservatory Board of Trustees. In addition to raising all $65 million for the renovation and demolition of the buildings, the school received $9 million from the Getty Foundation and $1 million from the Federal Government.[15] The project cost the Conservatory $80 million total, with over half of that amount being construction costs. The rest of the amount was used to pay for the buildings and site, furnishing it with instruments, endowment costs and interim operating costs.[16]

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[11] Ibid., 5.

[12] Bloomfield, *Primary Record and Building, Structure, and Object Record (for the Young Men's Institute),* 1997, 2.

[13] Max Millard, "SF Conservatory of Music: New Gem In Town," *Nob Hill Gazette,* March 2004, Landmarks section.

[14] Peterson, Skolnick & Dodge, and Lisa Petrie, 2006, 9.

[15] Alexander Brose, (Director of Admissions, San Francisco Conservatory of Music) in an interview and tour of the San Francisco Conservatory of Music with the author, June 2007.

[16] Peterson, Skolnick & Dodge, and Lisa Petrie, *The Campaign for San Francisco Conservatory of Music at Civic Center*, San Francisco: Anderson Lithograph, 2001, back cover flap.

The project required extensive demolition and rebuilding to meet all the needs of the school. Seventy Oak Street was demolished completely, while only three façades (two are street-facing) of 50 Oak and three sides of the historic ballroom were retained completely. 70 Oak Street was demolished for several reasons. One reason for demolition is that the building's brick structure was heavily damaged during the 1989 Loma Prieta Earthquake. The building was already built on a marsh and the historic foundation on both 50 Oak Streeet and 70 Oak Street was not supportive enough. This was also one of the main reasons that only three outer façades were saved on 50 Oak Street; the existing historic structure would not have supported the new music school.[17] Also, the building was built a half story higher than 50 Oak Street, which meant that the floor height did not meet up with the floor heights of the Young Men's Institute.[18] Because of this, the Conservatory's plans of creating one building on both building sites would not work without demolishing one structure. Demolition of 70 Oak Street, which was less historically and architecturally significant than 50 Oak Street, was justifiable because of the failing building structure and the technical needs for the new school.

The new building on the 70 Oak site connects with 50 Oak on every level. It is now used as one building that is placed between two separate façades. The new building on the 70 Oak site is slightly higher than the original structure. Overall, the two building sites were expanded to now include two basement levels. The main façade on Oak Street now is made of polished granite and decorative glass. As each structure in the city is required to have a percentage of public art, the Conservatory decided that the public art would be placed on the new façade and in the interior lobby area. The decorative glass, made by local glass artisan Doug Winterich, accentuates all three bays on the façade.[19] The elaborate façade on Oak Street at the previous Young Men's Institute was retained and repaired. The back (north) façade on Hickory Street was also retained. On the Hickory Street façade, the architects chose to retain the fire escape balconies, windows that let natural light into the historic ballroom, and a top cornice.

The architects of the new Conservatory, SMWM (Simon Martin-Vegue Winkelstein Moris), used many consultants to ensure that the new school had the most up-to-date equipment and spaces for

[17] King, "Classics preserved—or are they?" 2006, B1.
[18] Brose, 2007.
[19] Ibid.

making and performing music. The new project included adding recital rooms, classrooms, studios, a library, practice spaces and more. The new project, however, did not include parking in the new program because the site is only a few blocks from a BART/MUNI public transportation underground station. Each space had its own technical demands, which required specific structural engineering and/or acoustical needs. For example, all individual practice rooms for students and faculty have a single wall that is canted at 87 degrees instead of the typical 90 degrees. This is used to prevent reverberation and to create rooms with perfect tone. All materials and doors are soundproof, which allows musicians to perform as loudly as needed. A large amount of concrete was also used to allow soundproof spaces for practicing and performing. [20]

The Conservatory has three major performance spaces in the new building. The Recital Hall is a medium-sized performance space that seats 170 people and is designed for small ensemble performances. It includes a slightly raised stage and a ground floor seating area with a small balcony for seating above. Two sets of soundproof double windows are located on one side of this performance space and face onto Oak Street on the 70 Oak portion of the site. [21] Osher Salon, the smallest of the performance theatres, is a two-story space located in the basement level of the Conservatory. It can be reconfigured for many seating arrangements since the floor is flat. Some of the main unique features of this space include Eucalyptus walls, Oak floors and special electrical and mechanical equipment that operate without producing any sound. This equipment ensures that there is no pitch to the air for a perfectly quiet performance space. Above this two-story performance space are springs and a gap in the structure, below the Ballroom. The construction for the Osher Salon and the Concert Hall is completely detached so no reverberations or vibrations travel between the structures of both performance spaces. The Concert Hall actually sits on springs to prevent this transfer of sound to Osher Salon directly below.[22]

The Concert Hall, which seats up to 450 people, is the only interior space that was retained of the two original building sites. Three walls of the original Ballroom were kept for this space. The west

[20] Ibid.

[21] Auerbach Pollock Friedlander and Auerbach Glasow, *The San Francisco Conservatory of Music: Press Releases and Fact Sheets,* San Francisco, 2006, 2.

[22] Peterson, Skolnick & Dodge, and Lisa Petrie, 2006, 6-7 and Brose, 2007.

wall was removed, which allowed the stage to be built beyond the original Ballroom and into the 70 Oak site. Therefore, the new Concert Hall floor plan takes up the entire floor plate of the new combined buildings. The original Ballroom was coated in red Italian plaster, and it was repaired with Italian plaster and painted in light tones. Lighting was reincorporated into the design by concealing fixtures in decorative parts of the ceiling and walls. The highly decorative walls also help the acoustics of the Concert Hall. The pilasters, cornices and ceiling ribbon help to scatter and reflect sound in the space. [23] The reverberation volume can be adjusted within the walls as well with sound absorbent banners.[24]

While the remainder of the building is composed primarily of practice rooms, faculty studio spaces and classrooms, there are two other unique spaces within the building. First, the Phyllis Wattis Atrium is the main entrance to the structure which is directly off of the historic front entrance to 50 Oak Street. The Atrium is a large three-story high space with a staircase that winds up to the Concert Hall. Decorative glass is used to line the atrium space. The glass art piece is made by David Winterich, the same glass artisan who created the glass for the new façade on the 70 Oak site. The other space is the 5,000 square feet Milton Salkind Terrace and Main Library, named after an influential school President during 1967 to 1990.

Analysis

While there were not as many controversial project delivery issues as in other case studies explored in this research, there was some hesitation by San Francisco Architectural Heritage, the principal city-wide preservation advocacy group. The organization was able to offer assistance in the project by reviewing the design when it was in the design development stage. It suggested removing a canopy from the 50 Oak main façade which "interrupt[s] the building's classical lines," which was done by the architect. They did not oppose demolition of the 70 Oak building, but did oppose facadism as a preservation approach. The organization stressed that "An acceptable project would be one that retains and enhances the building's historic integrity to a greater degree." The organization suggested that interior spaces with high integrity that should be considered for preservation in 50 Oak Street are the

[23] Ibid.

[24] Auerbach Pollock Friedlander and Auerbach Glasow, 2006, 1.

main lobby, stairways, elevator lobbies, gymnasium, handball courts and billiard rooms.[25] The historic ballroom was the only character defining feature that was retained on the interior of 50 Oak Street. While it was suggested that other character defining features be retained, it was not possible because of the technical needs of the new program. Instead, new construction was built in a way that respected the historic features that once existed in the space. The original main lobby and stairway lobbies were features in 50 Oak Street that are considered "character defining." These were removed, but replaced with a new main lobby with a tall atrium that had stairways wrapping the atrium from the basement floors all the way up to the second floor. The new atrium space is effective as a new space that evokes ideas of the historic character defining features that it replaced because it still is used for its previous use. The new space is much larger as it now serves both 50 Oak Street and 70 Oak Street and filters visitors and musicians to the three main performance venues in the building, including the historic ballroom. The second floor atrium space features a wall display of facts and historic photos of the original buildings, which are important in conveying to the public what was present on the site before the Conservatory moved in.

The new Conservatory serves 375 college students, 500 prep students (in grades K-12) and 500 adult students. [26] This would never have been possible in the Conservatory's previous location in the Sunset District. The new building at 50 Oak Street is able to provide space for a greater amount of students. The new facility also provides adequate space for Conservatory faculty as well as space for all performance types and sizes.

Facadism is the best preservation approach for allowing 50 Oak Street to adequately serve the Conservatory's technical needs. The new San Francisco Conservatory of Music is a project that meets the needs of the new building tenants superbly. The main character defining feature of 50 Oak Street, the front façade, is retained. The historic ballroom is retained as well, a historic feature that was not easily accessible for the public to see before this point. The architectural details from the historic ballroom add to the feel and atmosphere of the new concert hall to create a grand, sophisticated environment for

[25] "Conservatory of Music in San Francisco," *Heritage News: For Members of San Francisco Heritage News*, Vol. XXX, no. 1, 2002, 4.
[26] Brose, 2007.

formal performances. Not only do the three remaining interior walls of the historic ballroom visually appeal to the Conservatory's most important performance area, but the architectural details of the interior help the acoustics of the space and allowed the acousticians to create an environment that was ideal for large performances.

The Conservatory of Music San Francisco building is a successful way to approach facadism in the city. The needs of the Conservatory were met while retaining a few very important character defining features on the interior. The new features of the building, both on the interior and exterior, blend well with the historic fabric without obviously mimicking history and confusing the average person. The needs of the school were met with this new design, with new construction that serves as a reminder of what was once in its place.

Location:	50 Oak Street, 70 Oak Street, San Francisco, CA
Original Name(s):	Young Men's Institute, Young Women's Institute, International Center
New Name:	San Francisco Conservatory of Music
Original Date Completed:	1914 (50 Oak), 1923 (70 Oak)
New Date Completed:	August 2006
New Project Size:	73,000 square feet
New Project Cost:	$80 million
Structure:	reinforced concrete[27]
Character Defining Features:	South façade on 50 Oak; main interior lobby at 50 Oak; Stairway lobbies at 50 Oak; basement gymnasium including pool
Building Status:	Not listed on the National or State Register of Historic Places
Historic Material Retained:	North and south street-facing façades on 50 Oak Street, side façade on 50 Oak Street, and 3 sides of an interior historic ballroom
Original Architect:	William D. Shea (50 Oak), Shea & Shea (70 Oak)
New Architect:	SMWM (Simon Martin-Vegue Winkelstein Moris)
Other parties involved:	Swinerton Builders, General Contractor Page & Turnbull, Historic Architect Oppenheim Lewis, Inc., Project Manager Kirkegaard Associates, Accoustics Auerbach Pollock Friedlander, AC Design and Theater Consultant Auerbach Glasow, Lighting Flack & Kurtz, Inc., Mechanical Engineering Forrell / Elsesser Engineers, Inc., Structural Engineering GLS, Landscaping Rutherford & Chekene, Civil Engineering Treadwell & Rollo, Geotechnical Consultant Turnstone Consulting, Environmental Planning[28]

[27] San Francisco Architectural Heritage, *Field Survey: Young Men's Institute (50 Oak St.), 1982.*

[28] Peterson, Skolnick & Dodge, and Lisa Petrie, 2006, 7.

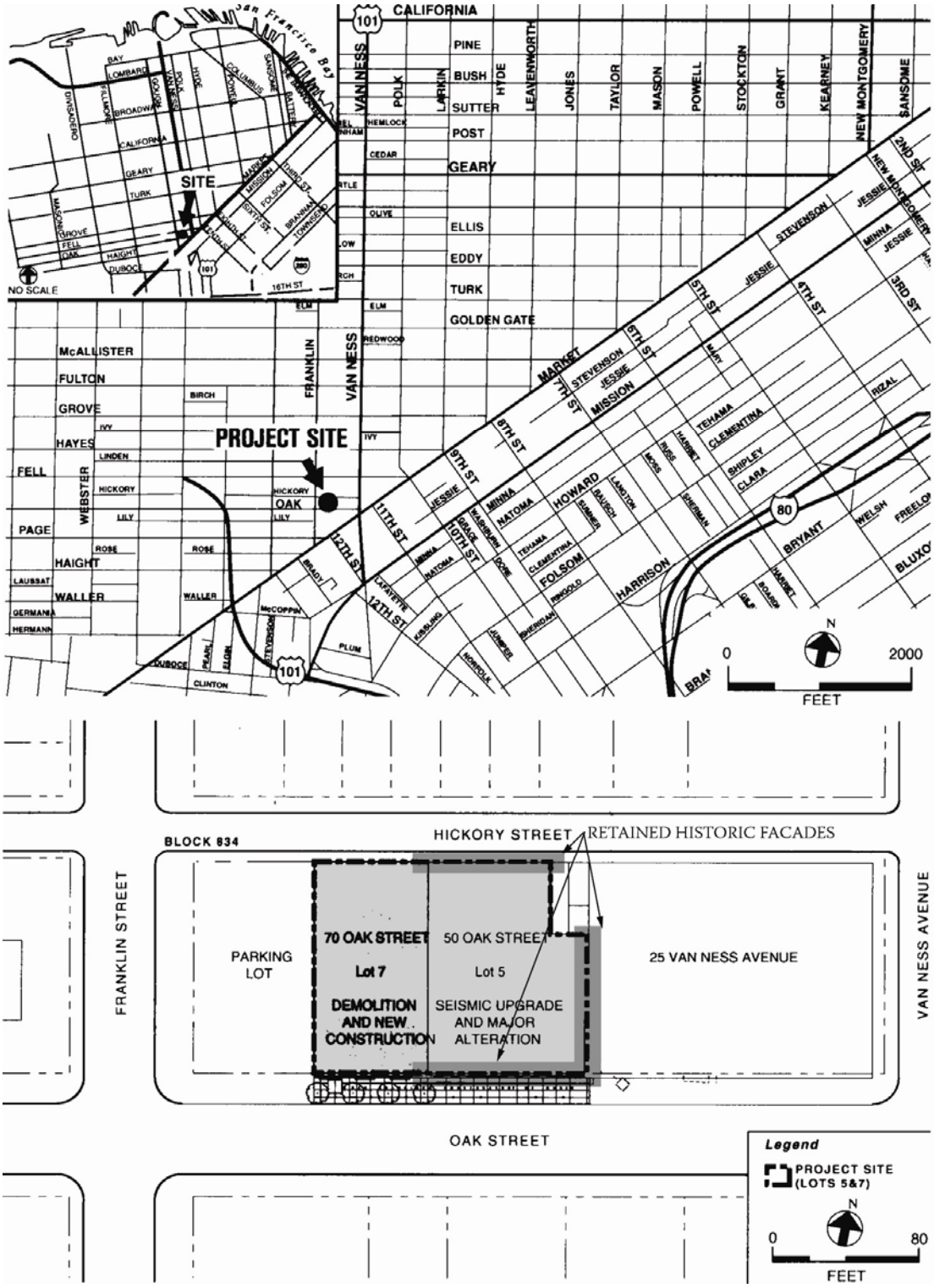


Figure 20: The San Francisco Conservatory of Music site plans.

SMWM Architecture. City and County of San Francisco Planning Department, *50 Oak Street San Francisco Conservatory of Music Draft Environmental Impact Report (Draft EIR)*, Document no. 2001.0862E, San Francisco, 2002, 26.

Figure 21: Photo of original 70 Oak building before demolition.
From SF Heritage Field Survey, January 30, 1982.

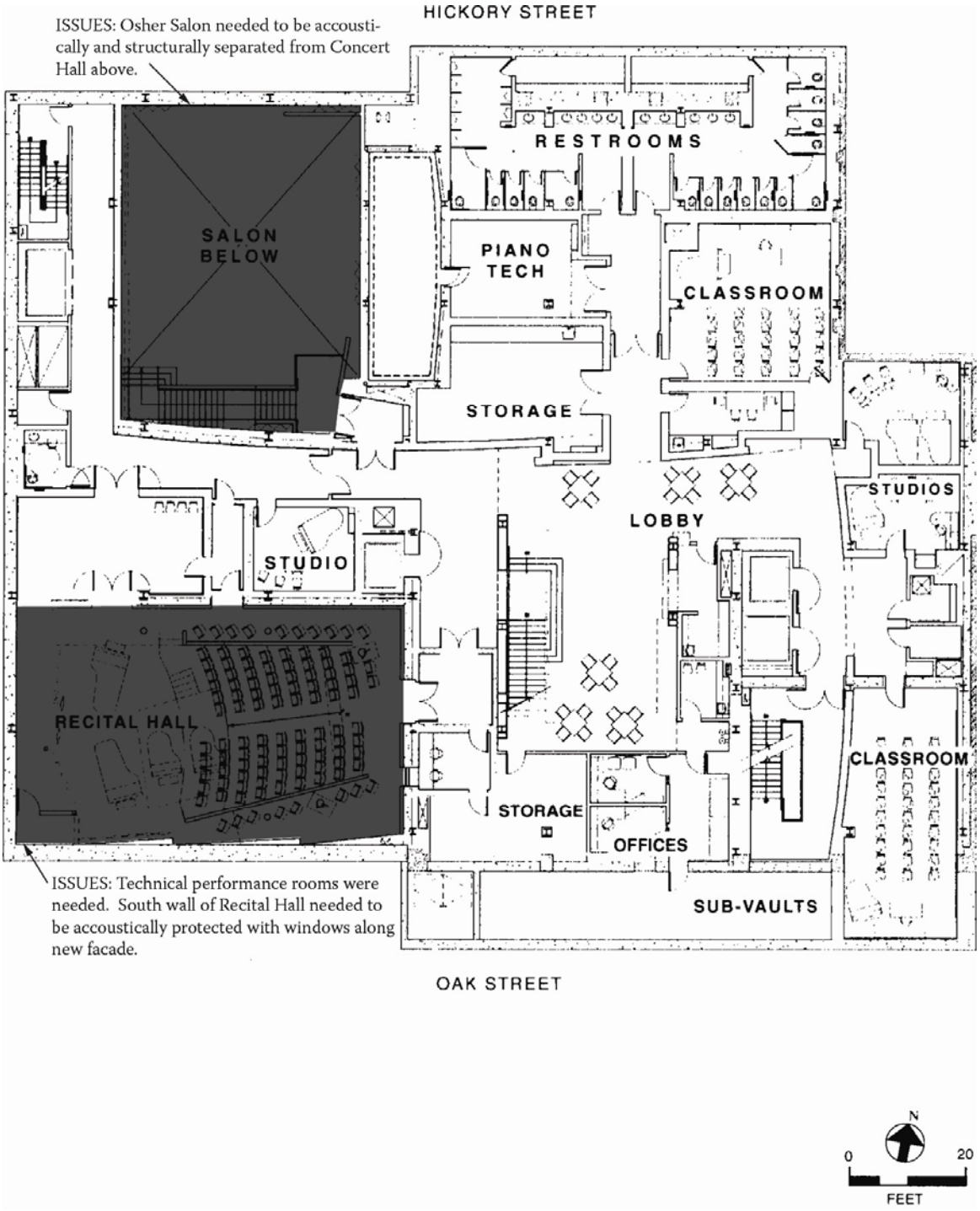


Figure 22: The San Francisco Conservatory of Music Lower Level 1.

SMWM Architecture. From *50 Oak Street San Francisco Conservatory of Music Draft EIR*, 2002, 36.

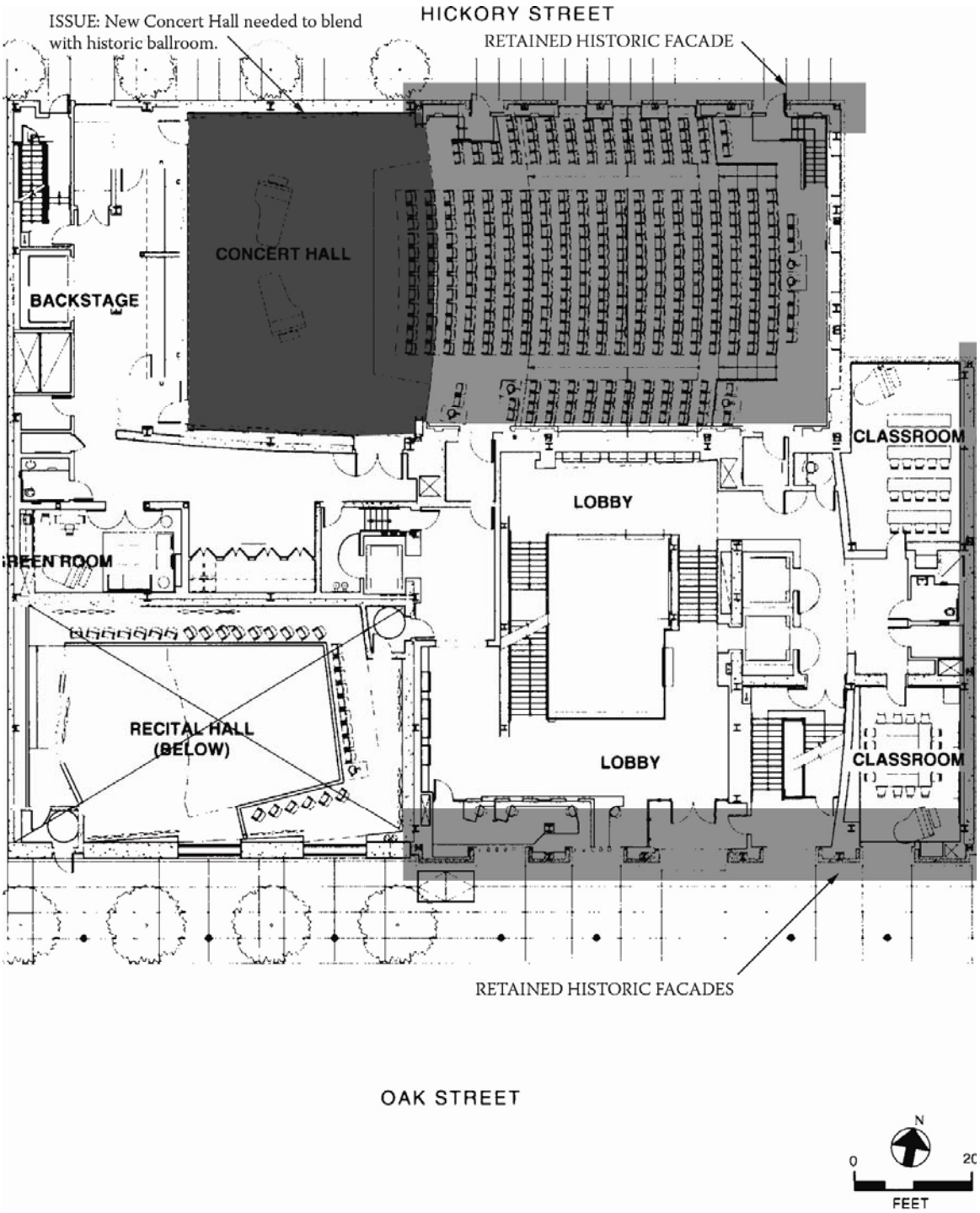


Figure 23: The San Francisco Conservatory of Music Ground Floor.
SMWM Architecture. From *50 Oak Street San Francisco Conservatory of Music Draft EIR*, 2002, 37.

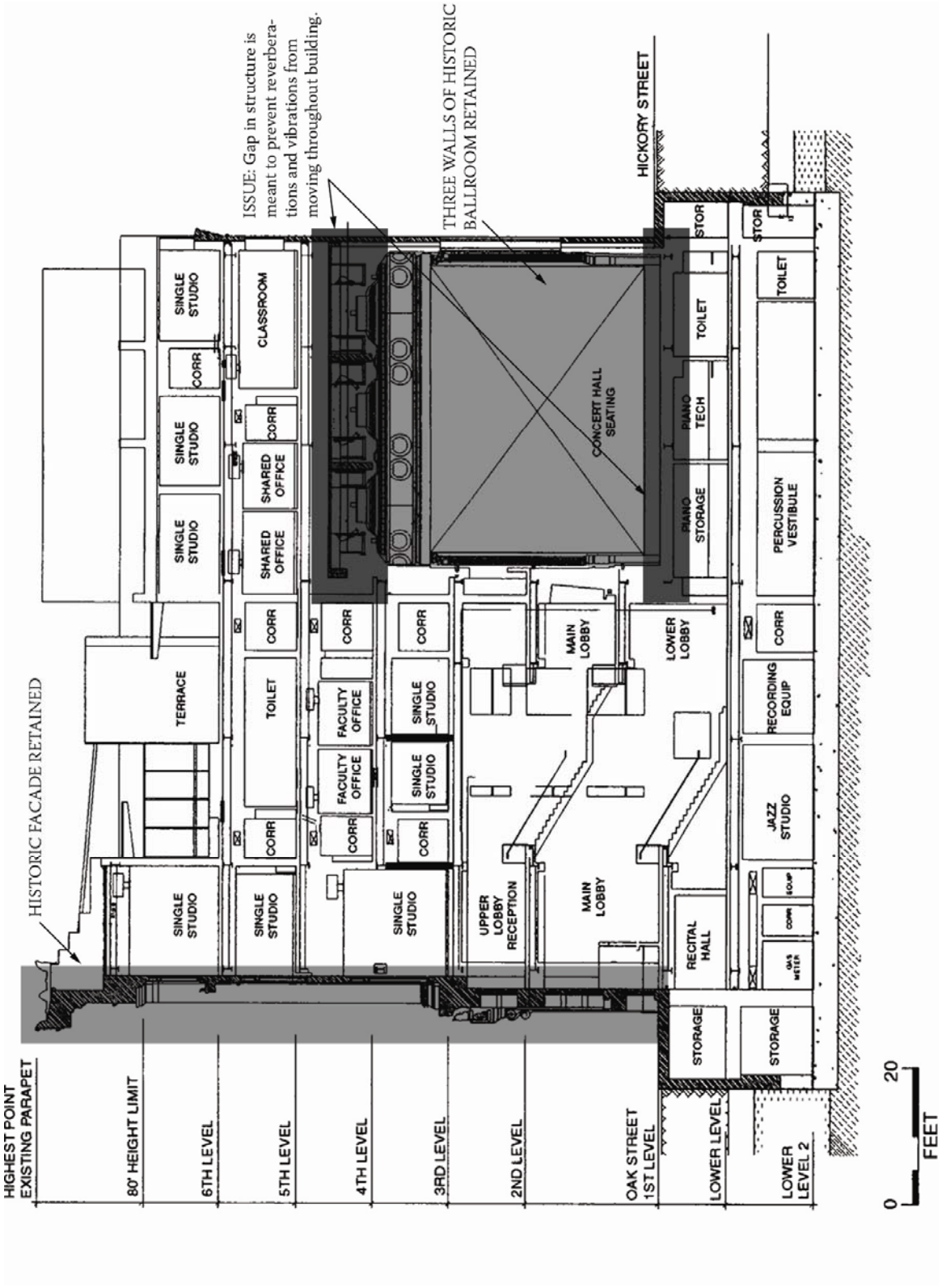


Figure 24: The San Francisco Conservatory of Music Building Section.
SMWM Architecture. From *50 Oak Street San Francisco Conservatory of Music Draft EIR*, 2002, 7.

Figure 25: Rendering of new SF Conservatory of Music Oak Street Elevations (new 70 Oak building to left, rehabilitated 50 Oak façade to the right).
From SMWM, October 2001.

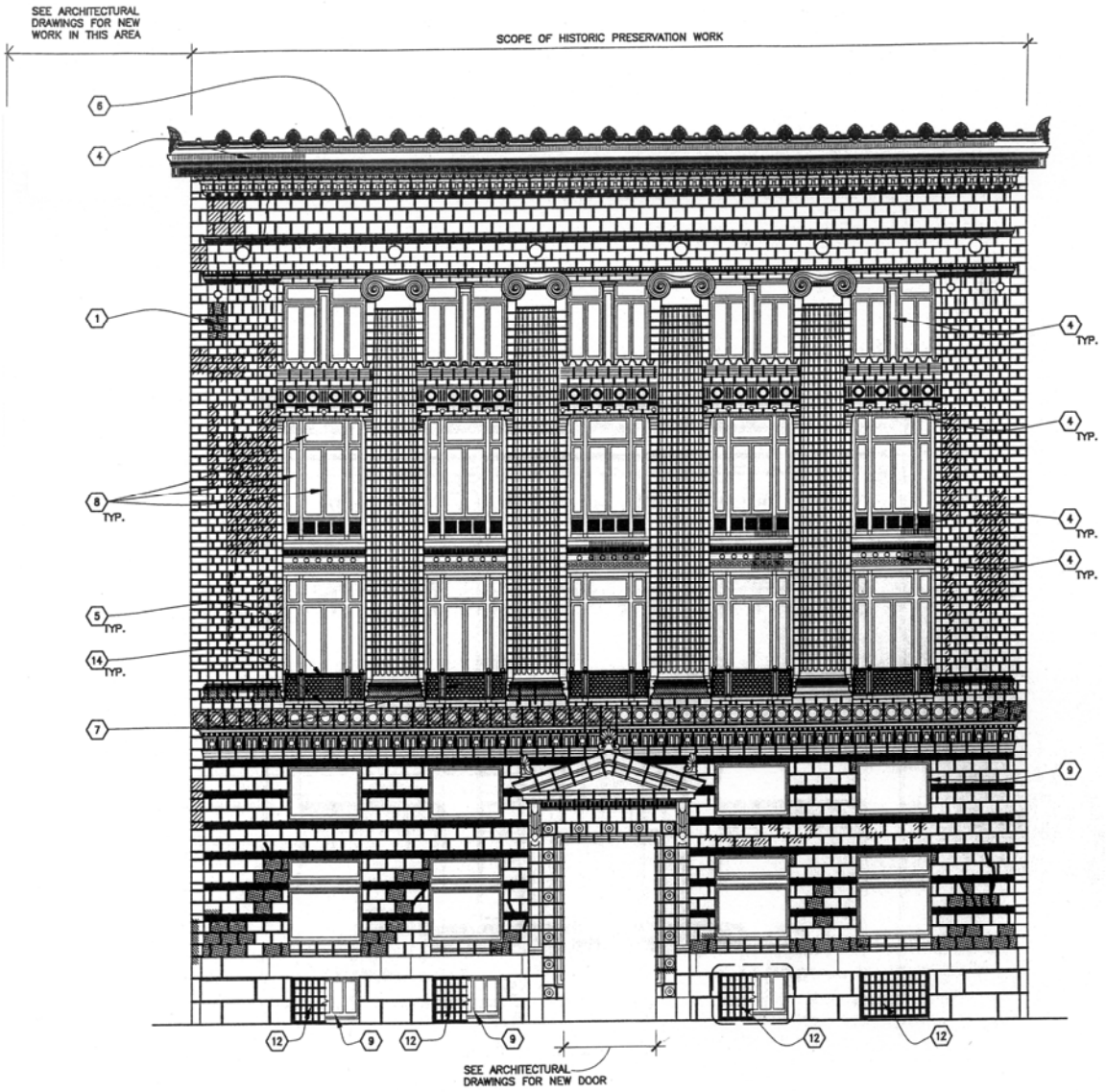


Figure 26: South (front) elevation of 50 Oak Street (NTS).
From SMWM, October 2001.

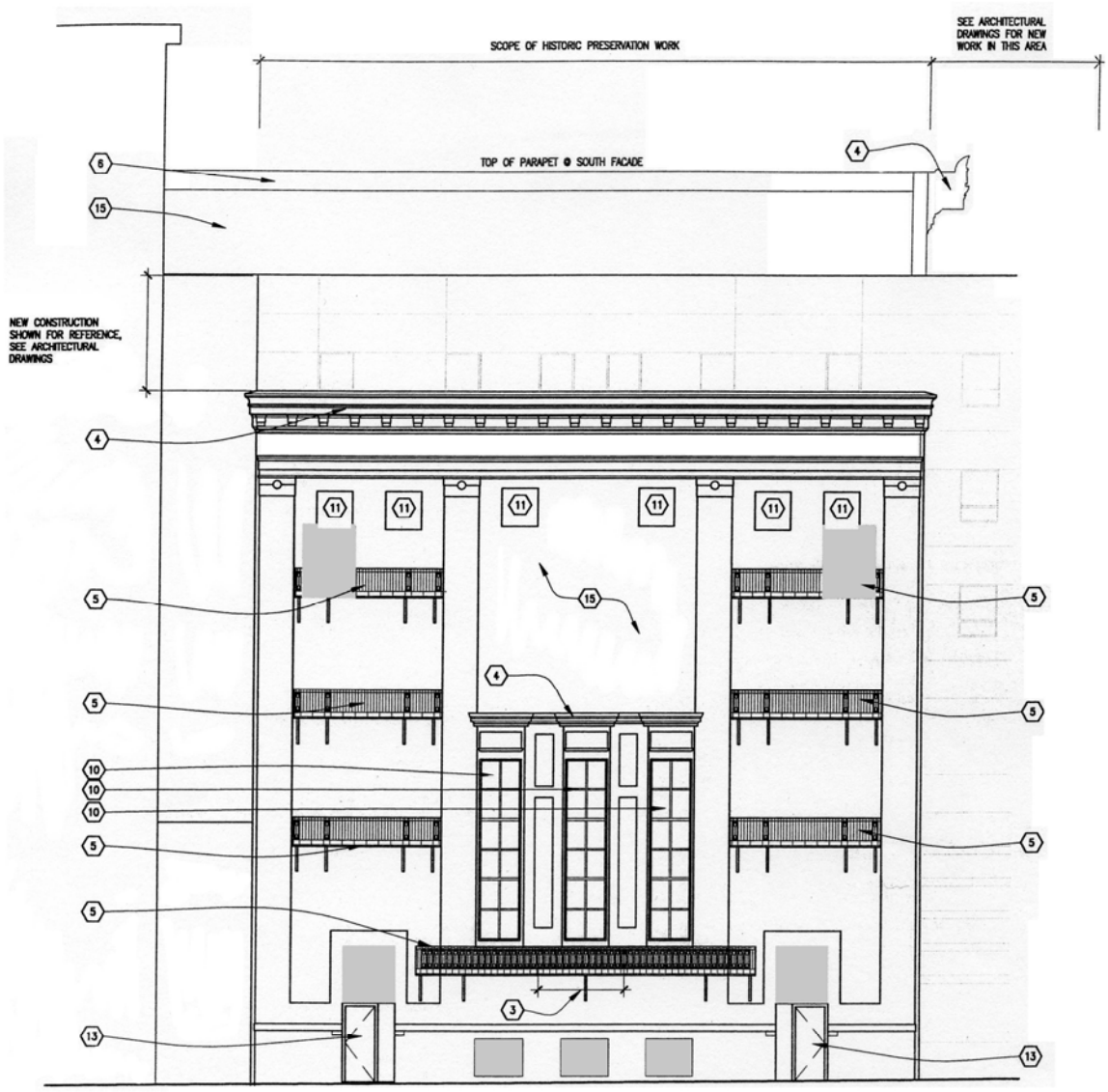


Figure 27: North (back) elevation of 50 Oak Street (NTS).
From SMWM, October 2001.

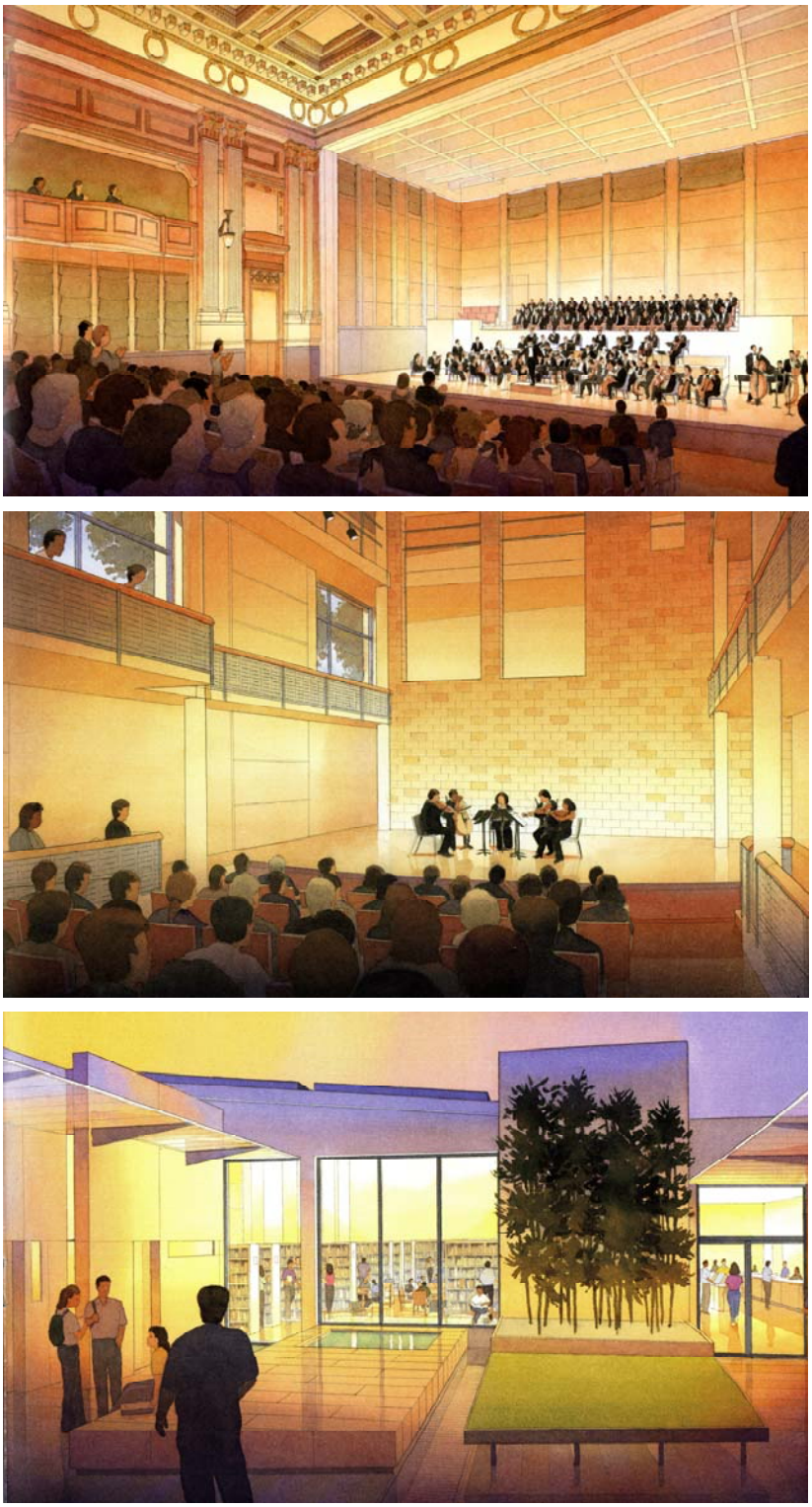


Figure 28: Architectural renderings of SF Conservatory of Music Concert Hall (top), Recital Hall (middle) and Milton Salkind Terrace and Main Library (bottom).

SMWM, October 2001. From brochure, titled *The Campaign for San Francisco Conservatory of Music at Civic Center,* 2001, 3-9.

Figure 29: View of SF Conservatory of Music façades on Oak Street (top) and preserved façade of 50 Oak on Hickory Street (bottom).
August 2007.

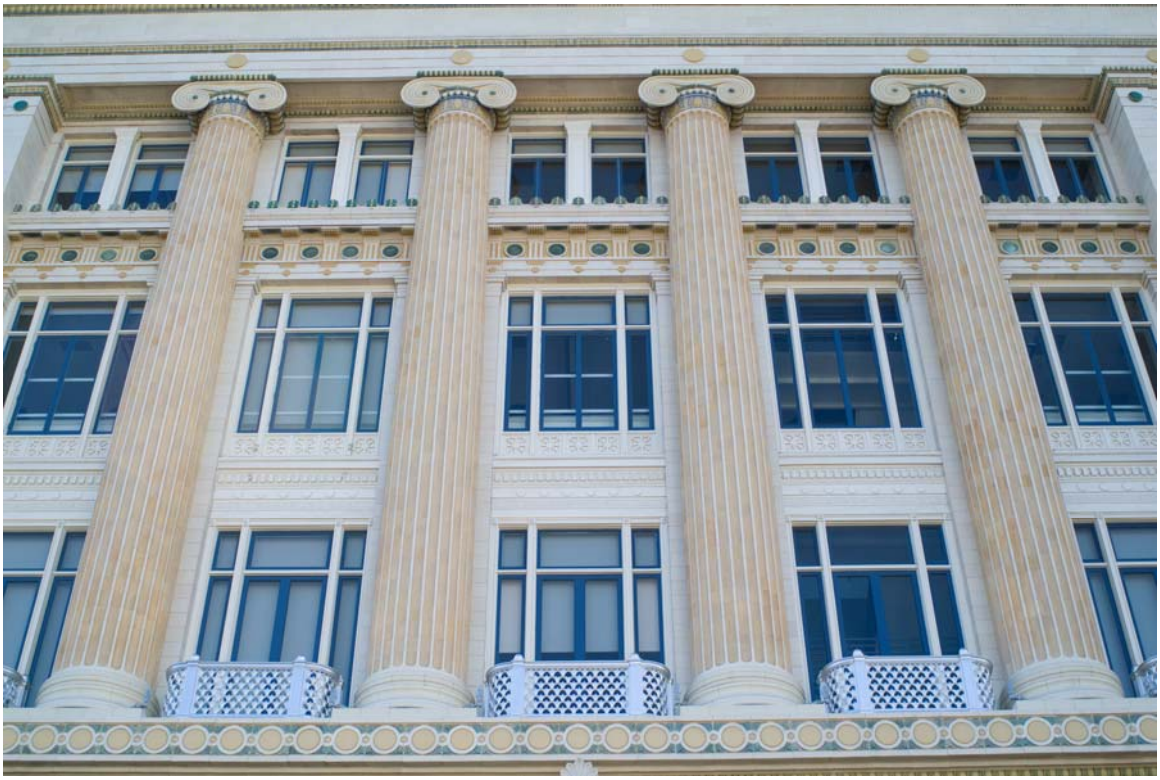


Figure 30: Ionic columns on the front façade of SF Conservatory of Music with polychromed terra cotta detailing.
August 2007.

Figure 31: Historic and existing front entrance of SF Conservatory of Music at 50 Oak Street. August 2007.

8

CONTEMPORARY JEWISH MUSEUM

"As you traverse the museum, you will feel the intertwining and also the differences between the power station, the Millennium building and the new construction. You will have the 19th and 20th century interpenetrating in and out."
-Daniel Libeskind, architect of the new museum[1]

The Contemporary Jewish Museum, the first building to be built in San Francisco by "starchitect" Daniel Libeskind, is an obvious blend of historic and modern architecture in an area of the city that is increasingly known for its architecture and arts institutions. The building, which will be completed in 2008, is a classic facadism project that retains only a single wall of a historic building as well as some of the historic steel structure. This case study will explain the new project in the old Pacific Gas & Electric (PG&E) Substation "C." It will also explain the history of the original building and other attempts that have been made to alter the historic structure throughout the past few decades. This project is a high-profile new building for the city that utilizes facadism as a preservation method; this building is therefore an appropriate case study for this research.

Building and Site History

The history of this structure began in 1879, when the California Electric Light Co. was formed, soon to be named Pacific Gas & Electric (PG&E). PG&E had the goal of providing electric power to residences and commercial institutions, so it soon started building power substations around and outside of the city of San Francisco. Substations were used to regulate, control and lower electric voltage before it could be used in buildings.

The first substation to be built in the city of San Francisco was the PG&E Substation "A" in 1881 (but was renamed Substation "C" in 1892). This was the original substation built on the new

[1] As cited in Jesse Hamlin, "Jewish Museum Coming to Life," *San Francisco Chronicle*, February 23, 2000, C5.

Contemporary Jewish Museum site. The station was located between Market Street and Mission Street to the north and south, and 3rd and 4th Streets to the east and west. Jessie Street, a small alley that runs between Market and Mission Streets, sits just to the north of the station. Willis Polk, an admired architect in San Francisco who worked primarily in the Beaux Arts style early in his career, was commissioned to build this substation. The station was significant to the development of this area of San Francisco because it was the first substation built in the city. This substation was also PG&E's first attempt at a building that was "designed and built in reference to the exterior appearance," which may be why PG&E commissioned Willis Polk as the architect. The building was also significant as part of the City Beautiful movement in San Francisco. Robert Berner, a San Francisco Architectural Heritage member, claims that the substation "was the first attempt at an ornamental approach to 'utilitarian' architecture,"[2] strengthening the idea that the substation was influential in the San Francisco City Beautiful Movement.

After the station was built, it was enlarged slightly in 1883 and extended with an annex called Substation "C" in 1892, all designed by Polk.[3] Polk also had more designs and alterations for the building in 1905, but they were never realized.[4] These additions made this substation the largest in the city at the time.[5] Unfortunately, the building was burnt down completely in the 1906 earthquake and fire.

After the fire destroyed the structure, Willis Polk was hired again to redesign the new substation for the same site. The new design was virtually the same as the previous structure, with a storage battery room in the west, a substation in the middle, and a company's garage on the east end. The new structure by Polk was called the PG&E Substation "C," and it resembled the original building in size, shape, and similar brick work.[6] Reinforced concrete and a granite base were the other major construction materials in this building. The south façade is the main façade in the building with a false front and large terra

[2] "New look for Jessie Street?," *San Francisco Examiner,* January 4, 1976.
[3] "Our Colorful Past: Dawn of the Electric Era," *PG&E Progress*, 8.
[4] Michael Corbett, "National Register of Historic Places Inventory – Nomination Form: Jessie Street Substation, Substation 'C'," (San Francisco, 1974), 3.
[5] Ivan C. Frickstad, "Some Sub-Stations of the Pacific Gas and Electric Company," *Architect and Engineer* XLII:2 (November 1915), 63.
[6] Ibid.

cotta cornice. The false front was used to conceal the industrial nature of the building, which includes a large roof structure with skylights.

Additions to the building in the 1907 construction (that still exist today) included Romanesque inspired cream, matte glazed terra cotta trim with four cherubs and garlands of fruit and gourds placed around an entrance archway. Another addition consisted of four large arches that resemble the original central arch on the south façade. There were seven other vertical window openings that were all equal in size on the east end of the building, where the garage was located. These windows were framed in cream, matte terra cotta. The other three façades were composed of rough brick work with very little ornamentation.[7] A 1909 annex, designed by Polk, added to the structure. The entire structure was planned so that every addition became "part of an integral whole."[8] Substation "C" was used for its original purpose until the 1960s. The successful design of this structure caused the city to push redevelopment and rehabilitation plans for the structure more than once after PG&E sold the substation to the SF Redevelopment Agency in 1971.[9]

In 1969, the first attempt to redevelop PG&E Substation "C" began. Half a block south of the substation, Yerba Buena Center, an arts center, was in the planning stages under the support of the Redevelopment Agency in a three blocks area. The project incurred huge delays based on many issues. First, the project was delayed by a lawsuit claiming that "a three block swath of new construction through an essentially 60 year old, post fire neighborhood was a mistake." [10] The opponents of the project filing the lawsuit claimed that the center would be too different in size, scale and texture from the rest of the neighborhood and city. The project was halted for the lawsuit, even as most of the area had already been demolished and cleared for construction. The next delay in construction occurred when the SF Redevelopment Agency claimed that the only property worth keeping on the site was St. Patrick's Church, an 1851 church located directly next to the substation. Because the Redevelopment Agency would not allow the substation to be labeled a city landmark, San Francisco Architectural Heritage, a

[7] Corbett, 1974, 2-3.
[8] Foundation for San Francisco's Architectural Heritage, The. "Proposed Reuse of the Jessie Street Substation," 2.
[9] Corbett, 1974, 4.
[10] Foundation for San Francisco's Architectural Heritage, The, 1.

historic preservation group, nominated the substation for the National Register of Historic Places in 1974. The nomination was accepted in 1975, and the construction was delayed again since the substation demolition was halted by the city of San Francisco, which recognized the building's status on the National Register.[11]

A redesign of the Yerba Buena Center was required since the entire substation structure was now to be incorporated into the Center, and not just a single archway from the building as was originally planned. In October 1976, the building was approved as a city Landmark by the City Planning Department after recommendations from the city's Landmarks Preservation Advisory Board. After the substation was listed on the National Register, San Francisco Architectural Heritage received a $7,500 grant to conduct a feasibility study on the building for restoration purposes.[12]

The redesign for the substation after the National Register and Landmark designation included an adaptive reuse of the building by W. A. Werner Associates. The new proposed design incorporated the substation into the Yerba Buena Center Pedestrian Mall Scheme. The substation was now being labeled as "an integral element of the gateway to the Convention Center from Market Street, and one of the principle economic development opportunities in YBC's central blocks." [13] The adaptive use of the building included creating retail spaces on the ground floor and commercial uses on the second floor. The public pedestrian mall was designed to run through the building on a north-south axis on the ground floor of the building. [14] Redevelopment of the substation never occurred. The three blocks south of the substation were, however, developed into Yerba Buena Center, which still exists and includes specialty retail, theater and entertainment, cultural exhibitions and areas for private and public recreation.[15]

Another redevelopment effort began in 1985 when the Museum of Modern Art (MOMA) San Francisco was housed in the Veteran's Building near the War Memorial Opera House in the Civic Center area of the city. Military veterans suggested that MOMA move into the substation instead, in an attempt

[11] Ibid. and "Church fights landmark tag," 1974, 2.
[12] "New look for Jessie Street?" 1976.
[13] "Jessie Street Substation," *Heritage News: For Members of San Francisco Heritage News*, 1979.
[14] "W.A. Werner Associates," *Progressive Architecture,* 89.
[15] "Jessie Street Substation," 1979.

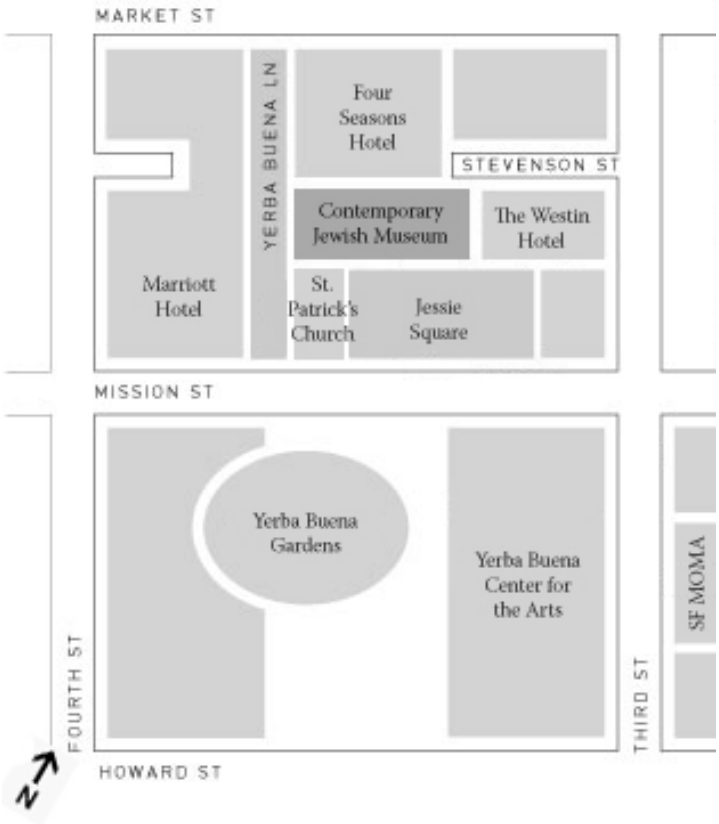


Figure 32: Contemporary Jewish Museum site and surroundings.
From http://www.jmsf.org/visit/directions.html

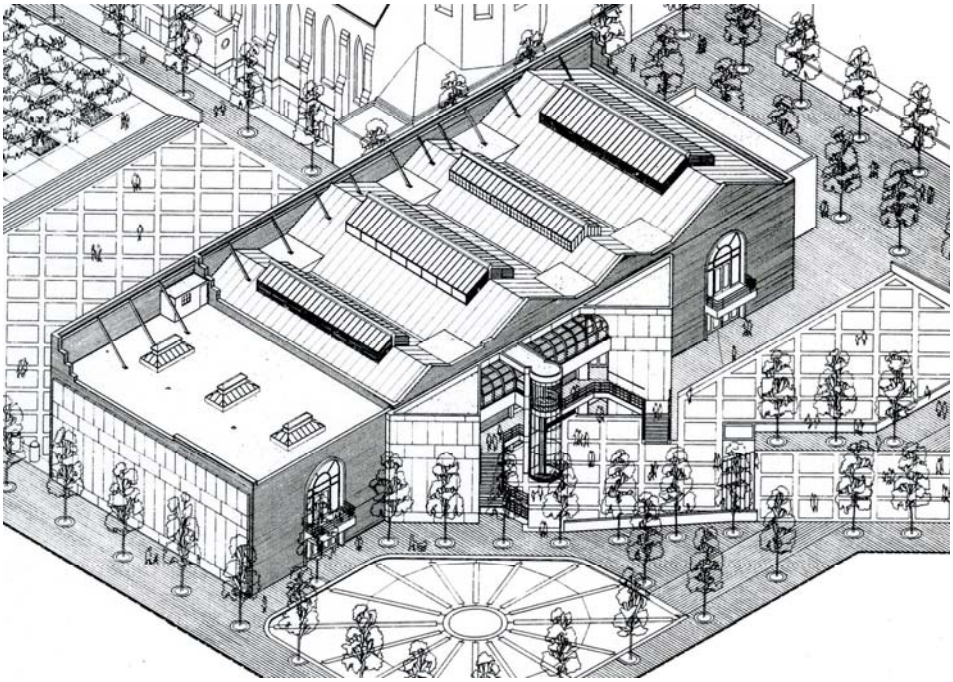


Figure 33: Photo of front elevation of Substation "C".
From SF Heritage Field Survey by Charles Hall Page & Associates, Inc, May 1977.

Figure 34: Proposed architectural rendering of adaptive use of the Substation as part of Yerba Buena Gardens development project in 1970/80s.
"W.A. Werner Associates," 89.

to save the War Memorial building for themselves. The MOMA Museum Director, Henry Hopkins, at the time said of the adaptive use suggestion, "We hadn't even considered it. It has no basis in reality."[16] MOMA therefore stayed in the War Memorial building until 1994, before it moved to its current location near the substation in a new building designed by Mario Botta.

While the substation cost $125,000 to rebuild in 1907 and was purchased from PG&E by the SF Redevelopment Agency in 1971 for only $815,300, the new Contemporary Jewish Museum project cost is estimated to be $44 million when the 2008 construction is complete.[17] The new Jewish Museum involves some complex forms, modern building materials, and maintains important features on the building's exterior.

Measures to Preserve

The new Contemporary Jewish Museum, when completed, will be a 60,000 square foot museum devoted to Jewish culture. The project retains the main south façade of the 1907 structure and the steel framing and skylight system used in the substation. The new design is being built by Daniel Libeskind, who built the Berlin Jewish Museum and who rose to fame as the architect of the World Trade Center site in New York City. While the new building is built in Libeskind's signature style of bold shapes and materials, the new structure tries to retain aspects of the old substation, even though only a portion of the physical historic fabric remains. Libeskind retains some of the qualities of the substation that were unique, including the use of light in the new museum. This was a significant feature of the interior of the historic substation.

The effort needed to build this museum has been years in the making. The first hopes of a project began in 1995 when the San Francisco Redevelopment Agency, that had owned the PG&E Substation since 1971, conveyed the building to the Jewish Museum for $6 million. In 1998, the museum

[16] Maitland Zane, "Old Substation Available: S.F. Museum Urged to Move," *San Francisco Chronicle,* January 17, 1985, 7.

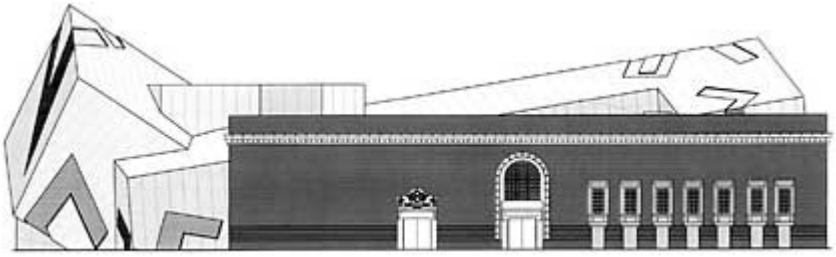
[17] Jesse Hamlin, "Finally, the pieces are coming together. Jewish museum and Mexican Museum a step closer to becoming reality," *San Francisco Chronicle,* April 1, 2006, E1 and "Only archway saved on Jessie substation," 1974.

hired Daniel Libeskind to design the new building with the intent of saving only the historic south façade and steel frame and skylight structure.[18]

The Jewish Museum, which is located in San Francisco, and the Judah L. Magnes Museum, located in Berkeley, California decided to merge into one institution with the same purpose in 2001. The Jewish Museum in San Francisco had existed in the city since 1984 with the intent of showing Jewish culture.[19] It did so with no permanent collection to speak of, but had changing thematic exhibits continuously. The Judah L. Magnes Museum had existed in Berkeley since 1962 with a permanent collection. Both foundations were attempting to build new homes in their own cities, with the Magnes Museum proposing a new 25,000 square foot facility in Berkeley. The two foundations decided to merge to better serve the needs of the Bay Area community. They approached the substation project as one organization from 2001 to 2003. But after two years of attempting to merge and build a new multi-million dollar facility, the museums decided to separate into two separate organizations again. The Magnes Museum had hardly raised enough funds needed for the substation project, while both organizations were having financial troubles even as the project had received over $17 million in subsidies for the project. In 2003, the two museums decided to end their merger completely. Construction finally began on the new museum on July 19, 2006 after the south façade was suspended in a complicated scaffolding system from 2004 to 2006. The project will be completed this year.[20]

After many delays from the initial commissioning of Daniel Libeskind in 1998, the project finally picked up again after the failed merger. The first design by Daniel Libeskind needed to be redesigned. The project, which initially was to be a 100,000 square foot space, was now a 60,000 square foot space since only one organization would be using the building. The original design of two gold metal clad shapes jutting out of the substation needed to be reduced. Libeskind was able to simplify the design, reducing the initial project cost from $60 million to $44 million, and reducing the overall project size by 40 percent. The current design for the building features blue steel diamond shapes instead of gold, which

[18] Information from San Francisco Redevelopment Agency as cited in Dan Levy, "Cash shortage threatens S.F.'s Jewish, Mexican museums: Falloff in donations raises doubts that they'll ever be built," *San Francisco Chronicle,* May 21, 2004, A1.
[19] Al Morch, "S.F. gets its own Jewish Museum," *San Francisco Examiner,* October 8, 1984, B15.
[20] Hamlin, 2006, E1.



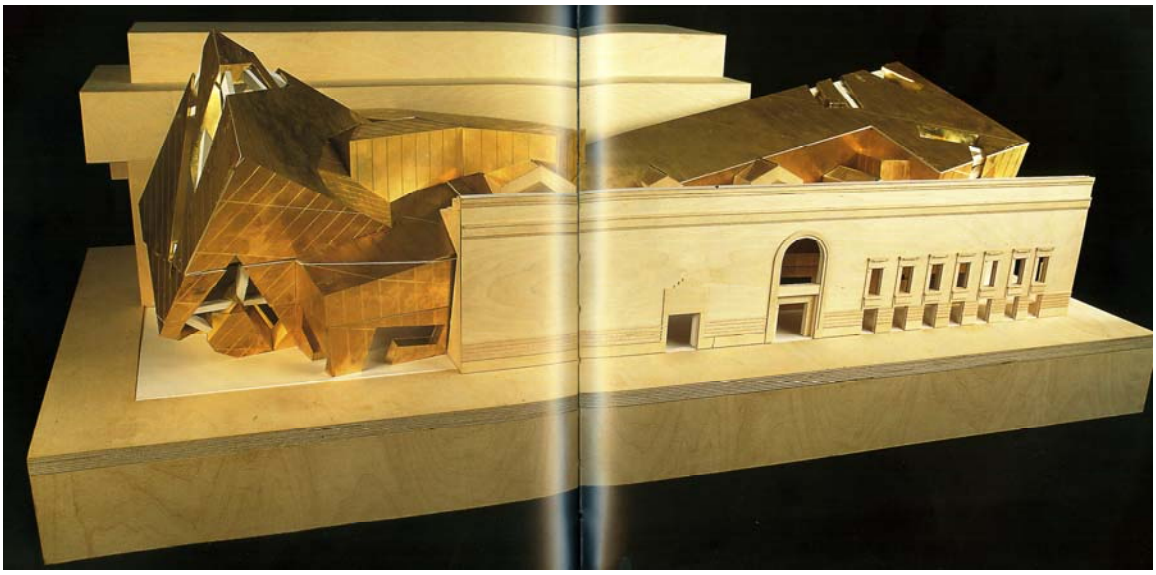


Figure 35: (Above) South elevation of proposed 1998 design of Contemporary Jewish Museum.
From Hamlin, 2000, C1.

Figure 36: (Below) Physical model of proposed 1998 design of Contemporary Jewish Museum.
Foen X Photostudio, Photographer. From Daniel Libeskind, *The Space of Encounter* (New York: Universe Publishing, 2000), 116-17.

are made by the same company that made the panels for the new de Young Museum in Golden Gate Park. It also scales down the two shapes that comprise Libeskind's primary design. Libeskind claims his design intent is for the shapes to spell out *chai*, a Hebrew word meaning "life." The relationship between the shapes and the historic fabric represents a "struggle to make space in this delicate location." The two shapes, called *chet* and *yud* "weave" the programmatic themes in the building: exhibition, education and knowledge.[21] The new building features a 275-person theater for films and lectures, exhibition galleries, educational facilities, a museum store, a café, and administrative offices.[22]

Adjacent to the museum site is St. Patrick's Church from 1851 that was declared a city landmark during the Yerba Buena Gardens development in the 1970/80s. A Mexican Museum is also being planned next to the Contemporary Jewish Museum, although the project has had trouble raising money and construction has yet to be started.

Analysis

The new Contemporary Jewish Museum has received mixed reviews, yet poor reviews have little to do with the historic fabric. There was a concern from some individuals that the new museum is a repeat of Libeskind's other successful work. John King, a San Francisco Chronicle architectural critic columnist, believes that the new museum is not simply a repeat of Libeskind's other work because it was originally designed before some of his most famous work. He said of the new museum project, "Architect Daniel Libeskind is like the rock band that loses street cred [credibility] once it sells out arenas. That's the danger in what's called 'starchitecture': Cities can end up with secondhand spectacle, echoes of what made someone stand out in the first place."[23]

Despite some critic's hesitations on Libeskind's work, many of the reviews of the project have been extremely positive for a project that utilizes facadism preservation. The project is viewed as a

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[21] Administrative Offices, "Building Team and Architect's Statement," *The Jewish Museum San Francisco,* San Francisco: March 2000, 1-2.

[22] Hamlin, 2000, C1 and Hamlin, 2006, E1.

[23] John King, "Contemporary Jewish Museum's architecture may prove temporal," *San Francisco Chronicle,* July 25, 2006, E4.

success by organizations that typically do not seem to encourage such daring architecture in San Francisco. San Francisco Architectural Heritage, the organization that originally opposed the demolition of the substation in the first redevelopment effort in the 1970s, has given support to this project. The group, which normally opposes facadism projects, said about the new museum, "On first appearance, the design approach may seem to be a drastic departure from the Secretary of the Interior's Standards. However, it does successfully combine historic preservation with a new function in a highly original solution."[24]

The building is extremely effective in combining a new function into the building because it retains the atmosphere of the original structure with the use of new materials integrated within some remaining character defining interior features. The materials that are new are quite reserved in placement compared with how modern they are in appearance. Because the new construction is not easily seen from the front of the building, the historic structure still maintains its appeal as a historic property.

Another aspect of the museum project that SF Architectural Heritage supported was the way in which the view of the substation's façade was retained. The organization appreciates that the modern form by Libeskind does not soar too far past the brick façade, which allows the building's "character to remain strong."

The tallest point of Libeskind's design is 85 feet high, but it is situated out of sight behind St. Patrick's Church, hidden from the view of the south façade.[25] The fact that this building utilizes so many extremely modern materials in appearance can make it vulnerable to being labeled "bad facadism." Yet, this building utilizes so many character defining features on the interior and maintains historic views on the exterior that the modern materials can be appreciated without being labeled unsightly. The scale of the modern materials strongly reinforces their ability to blend well with the historic fabric.

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[24] "Jewish Museum Presents Reuse Plan for Substation," *Heritage News: For Members of San Francisco Heritage News,* Vol. XXVIII, no. 3, 2000, 3.

[25] Jesse Hamlin, "Jewish Museum Blanketed in Blue," *San Francisco Chronicle,* May 6, 2007, 40.

By retaining the steel trusses and skylights, the interior of the structure will have the same light appearance, feel and atmosphere that the substation once had. And since the main façade is retained in place, visitors to the museum will be able to enter the new building from the historic substation entrance. These two characteristics of the property make facadism a success in this case. The demolition of the other façades is justifiable because they were made of rough brick work with little ornamentation.[26]

In addition, there are many interior portions of the building that are retained; these character defining features maintain the integrity of the historic structure. The historic trusses and skylights that are visible when you enter the building help convey the same atmosphere of the interior, which was not accessible to the public when it existed as a substation. These features, combined with modern materials, shapes and construction, help to create a significant interior space. Pairing this with the ability for the visitor to enter at the historic entrance to the building greatly helps the interior space keep its integrity.

The new Contemporary Jewish Museum is a far departure from its original appearance as a building that was part of the City Beautiful Movement in 1907. Yet, its design, no matter how modern, flashy, or different, still maintains some important aspects of Polk's original idea, including significant interior structure which helps to maintain the overall appearance and feel of the substation. Libeskind's project is one example of facadism approached successfully in San Francisco.

[26] Corbett, 1974, 2-3.

Location:	736 Mission Street, San Francisco, CA
Original Name(s):	Pacific Gas & Electric (PG&E) Substation "C", Jessie Street Substation, Central Station, Substation "A" and Stevenson Substation[27]
New Name:	The Contemporary Jewish Museum
Original Date Completed:	1881 and 1907
New Date Completed:	2008 (projected)
New Project Size:	60,000 square feet
New Project Cost:	$44 million
Structure:	steel frame and reinforced concrete
Character Defining Features:	South façade, interior steel trusses and skylights
Building Status:	Currently listed on the National Register of Historic Places as of 1974 (# 74000555)[28]
Historic Material Retained:	The main (south) façade; steel framing and trusses; and skylights.
Original Architect:	Willis Polk
New Architect:	Studio Daniel Libeskind Gordon H. Chong and Partners
Other parties involved:	Architectural Resources Group (ARG), Historic Preservation Architects Millenium Partners, Developer KPM Consultant, Project Manager ARUP and OLMM Consulting Engineers, Structural Engineer Ajmani & Pamidi, Inc., Mechanical and Plumbing Silverman and Light, Inc., Electrical Engineer Auerbach Glasow, Lighting A. Zahner Company, Façade Consultant

[27] Corbett, 1974, 1.

[28] "National Register Information System," 2007.

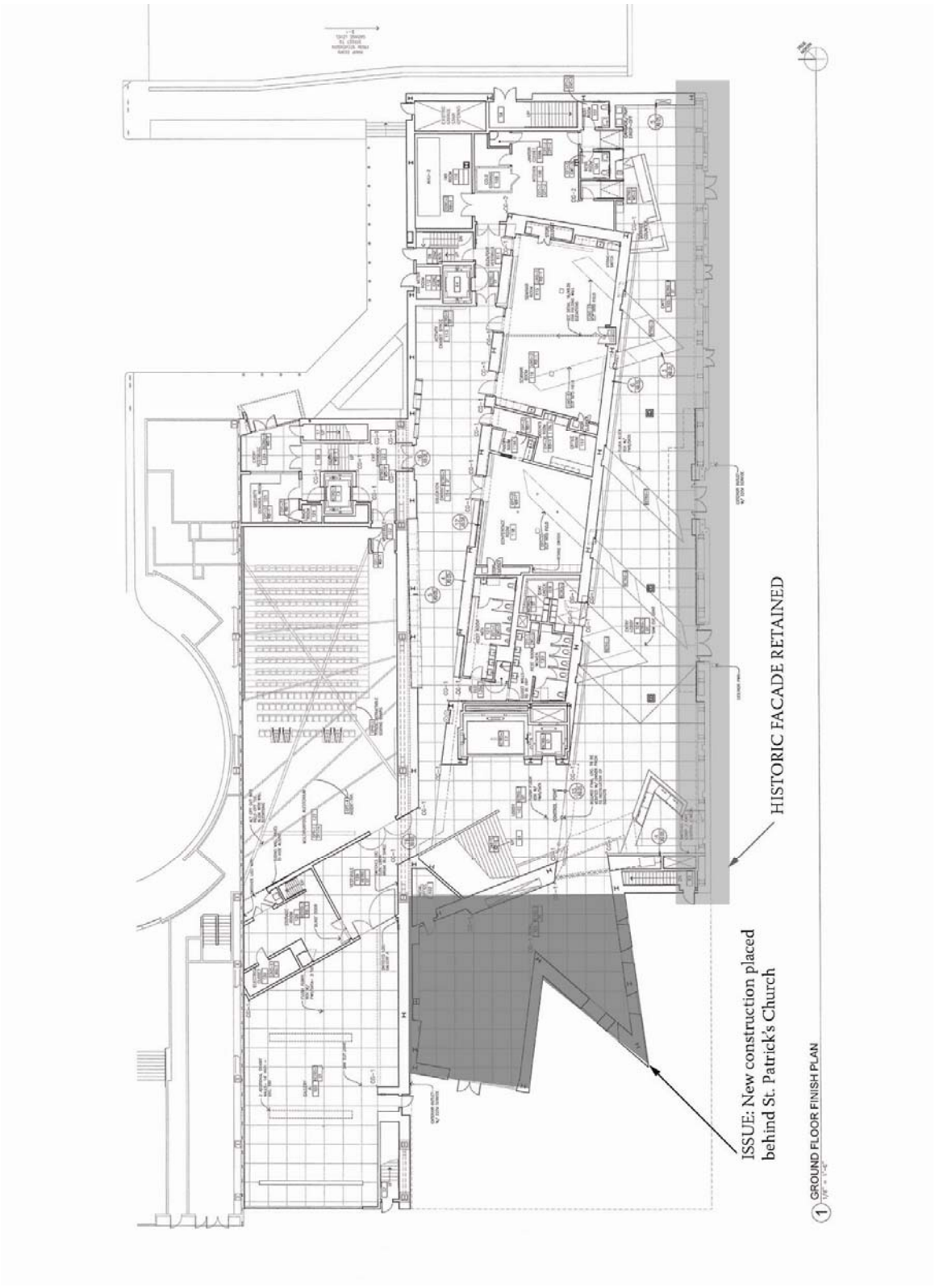


Figure 37: Contemporary Jewish Museum First Floor (NTS).
From Architectural Resources Group (ARG).

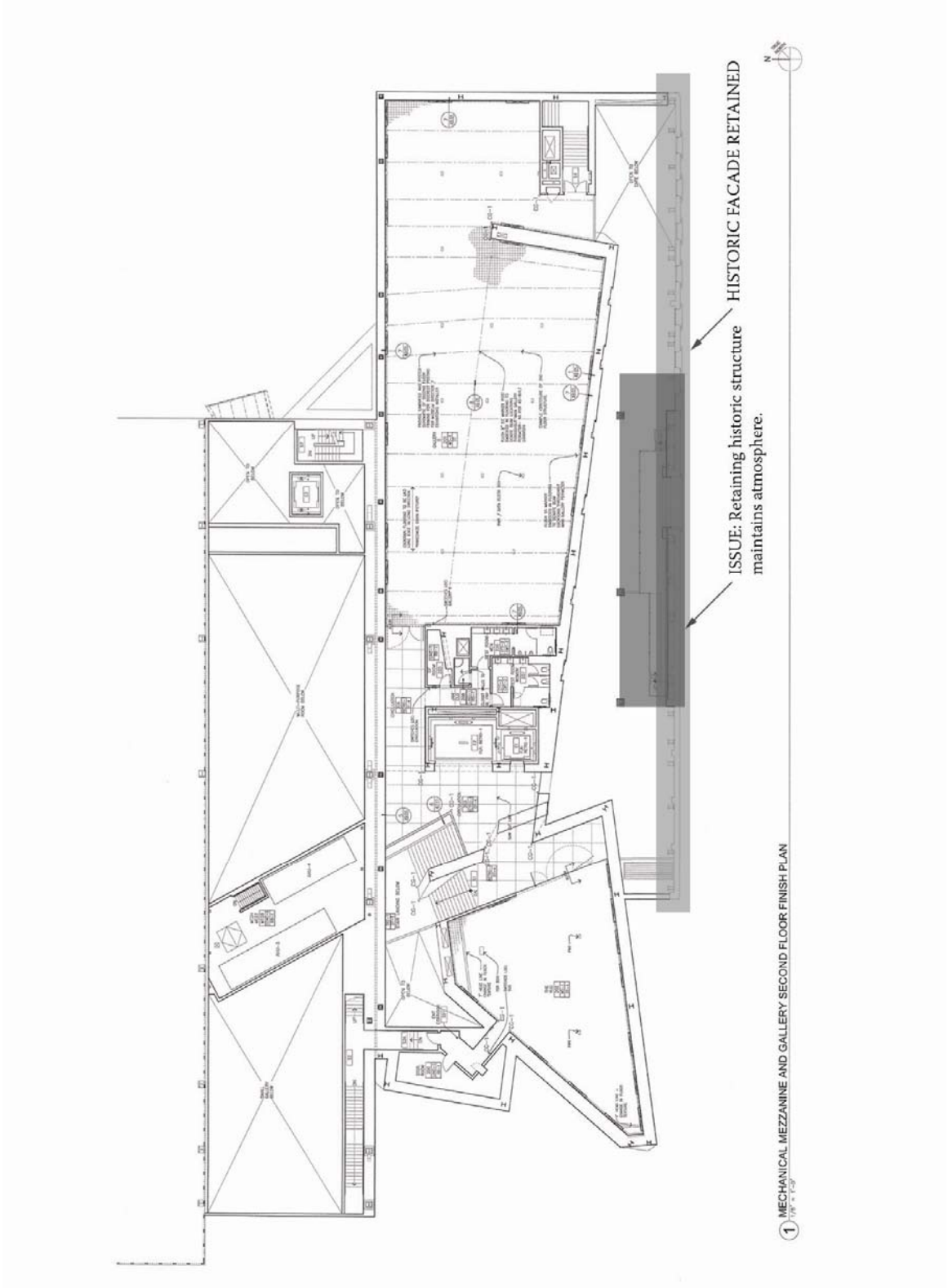


Figure 38: Contemporary Jewish Museum Second Floor and Mezzanine (NTS).
From Architectural Resources Group (ARG).

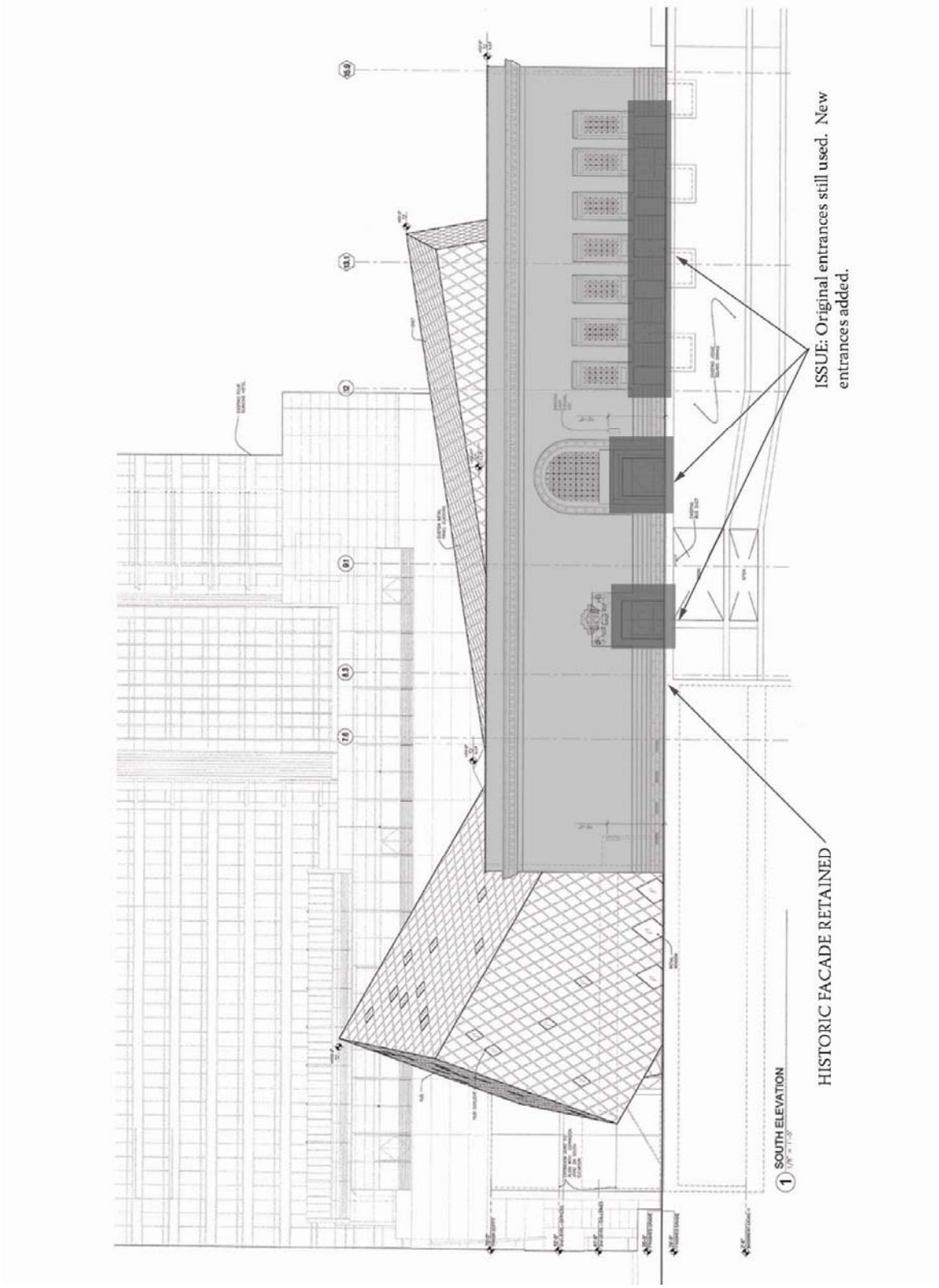


Figure 39: Contemporary Jewish Museum South Elevation (NTS).
From Architectural Resources Group (ARG).

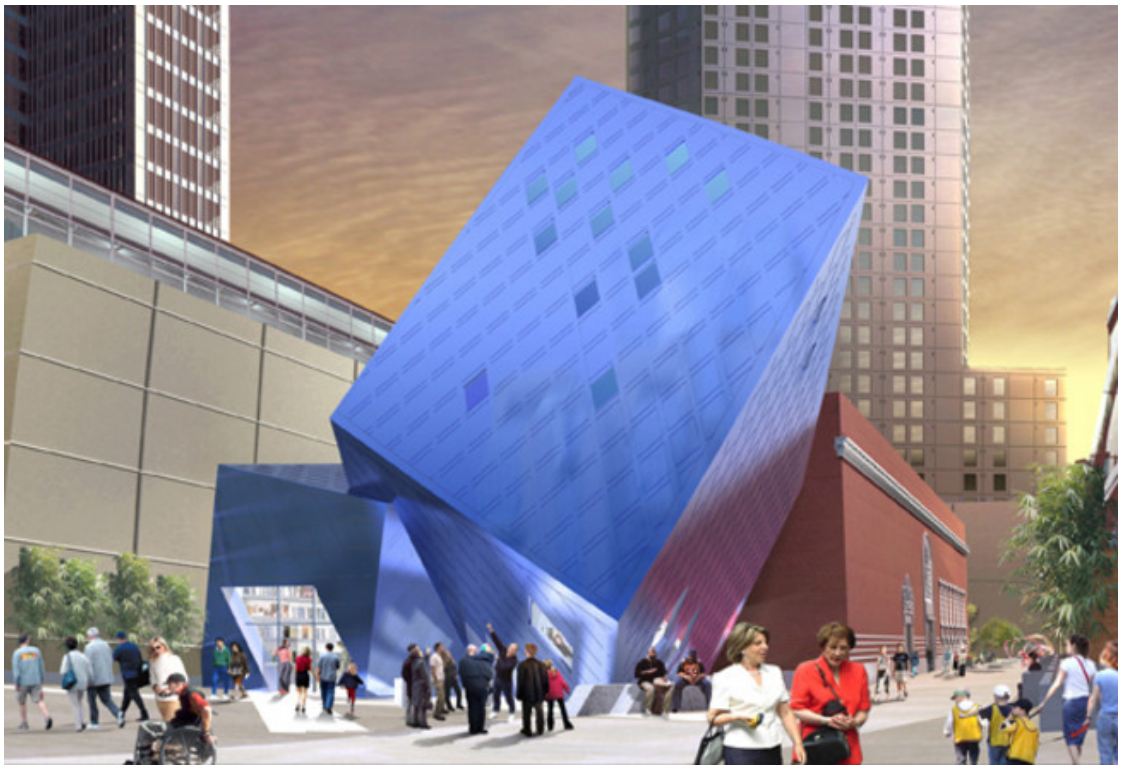


Figure 40: (Above) Rendering of completed Jewish Contemporary Museum (view towards west façade).
From http://www.daniel-libeskind.com/projects/show-all/contemporary-jewish-museum/.

Figure 41: (Below) Rendering of completed Jewish Contemporary Museum (view towards south façade).
From Hamlin, 2006 and Studio Daniel Libeskind with WRNS Studio.

Figure 42: Rendering of interior of new museum which retains historic steel framing.
Miller Hare, Rendering. From http://project.millerhare.com/public/search.asp?s=123778&t=p&d=t&n=portfolio&o=200&p=3.

Figure 43: Retained south façade meets the new construction on the west.
January 2008.

9

THE HAYES

The Hayes, a condominium development in San Francisco, is one of the newest projects to incorporate historic façades in the city that will be completed in 2008. It is located in Hayes Valley, a trendy up-scale neighborhood. This project involves a smaller, lesser-known building in the city. The historic structure is a stable house that was built in 1908. Now, one hundred years later, it will be used to house six residential units and an upscale restaurant. This project is part of an overall condominium development directly adjacent to the historic property. The main component of The Hayes is an eight-story, mixed-use structure meant to revitalize the area adjacent to Hayes Valley. This case study will show how facadism preservation can drastically change the appearance and scale of a rare building type. This study will also explore why facadism might not have been the best approach for this small stable house in such a large condominium development. This case study will briefly explain the new project that is being inserted into and placed next to this historic building.

Building and Site History

The Stable House was built by Frederick H. Meyer (1876-1961), an admired San Francisco architect best known for building local public, commercial and industrial structures such as the Rialto Building, Monadnock Building and Humboldt Bank. Meyer was also known for creating buildings with large amounts of glass, and for incorporating fire safety features in a building. The Stable House was built in 1908 for the Columbia Stables. The building was one of the last remaining stable houses in the city, and it was built in the Mission Revival style. According to San Francisco Architectural Heritage, the building was a B-rated structure in San Francisco, meaning that it has some historic integrity and significance within the city.[1]

[1] "45-47 Page Street," *Hertiage News: For Members of San Francisco Heritage News,* Vol. XXVI, no. 6, 1998, 2-3.

In 1990, the building was threatened by demolition to make room for a mixed-use development on Page Street. This proposed development planned to demolish the Stable House and a C-rated structure next to it. This structure was a one-story, four-bay brick building (see Figure 46) built in an industrial style from 1915 by architect Clarence Tantau (1884-1943).[2] A parking lot was also included on the site at the corner of Gough Street. The building was found to be ineligible for the National Register and California Register of Historic Places due to its loss of integrity through renovations and a lack of architectural and historic significance.[3] This building was eventually demolished in the 1990s so The Hayes could be built.

San Francisco Architectural Heritage and the San Francisco Landmarks Board requested that at least the Stable House be preserved for this development. This development project was never constructed, and both buildings remained on the site until the 1915 structure was demolished for The Hayes.[4] Yet even though both buildings stayed, the stable house was partially demolished on the interior, which resulted in facadism as the preservation approach. The stable house was retained as a favor to the city and no Investment Tax Credits (ITC) were given for keeping the remaining historic fabric.[5]

Measures to Preserve

The two remaining near-identical façades that face Rose and Page Streets of this historic stable house are one small part of the eight-story mixed-use complex being built on the site. The ground floor and part of the new second floor next to the Stable House are for commercial use, while the rest of the structure is for residential use, holding 128 condominium units. The ground floor retail was designed as

[2] San Francisco Architectural Heritage, *Field Survey: 53-65 Page St.,* San Francisco, 1983.
[3] Anne Bloomfield, *Primary Record (for 53-65 Page Street)*, State of California Department of Parks and Recreation, Document no. DPR 523A, San Francisco, 1997, 1. 53-65 Page Street received a "6Z" Status Code on this site survey, which indicates that the building was ineligible for listing on the National, State or Local Register as an individual property.
[4] "45-47 Page Street," 1998, 2-3.
[5] Naomi Motomura, (Architect, Heller Manus Architects) in a phone discussion with the author, November 2007.

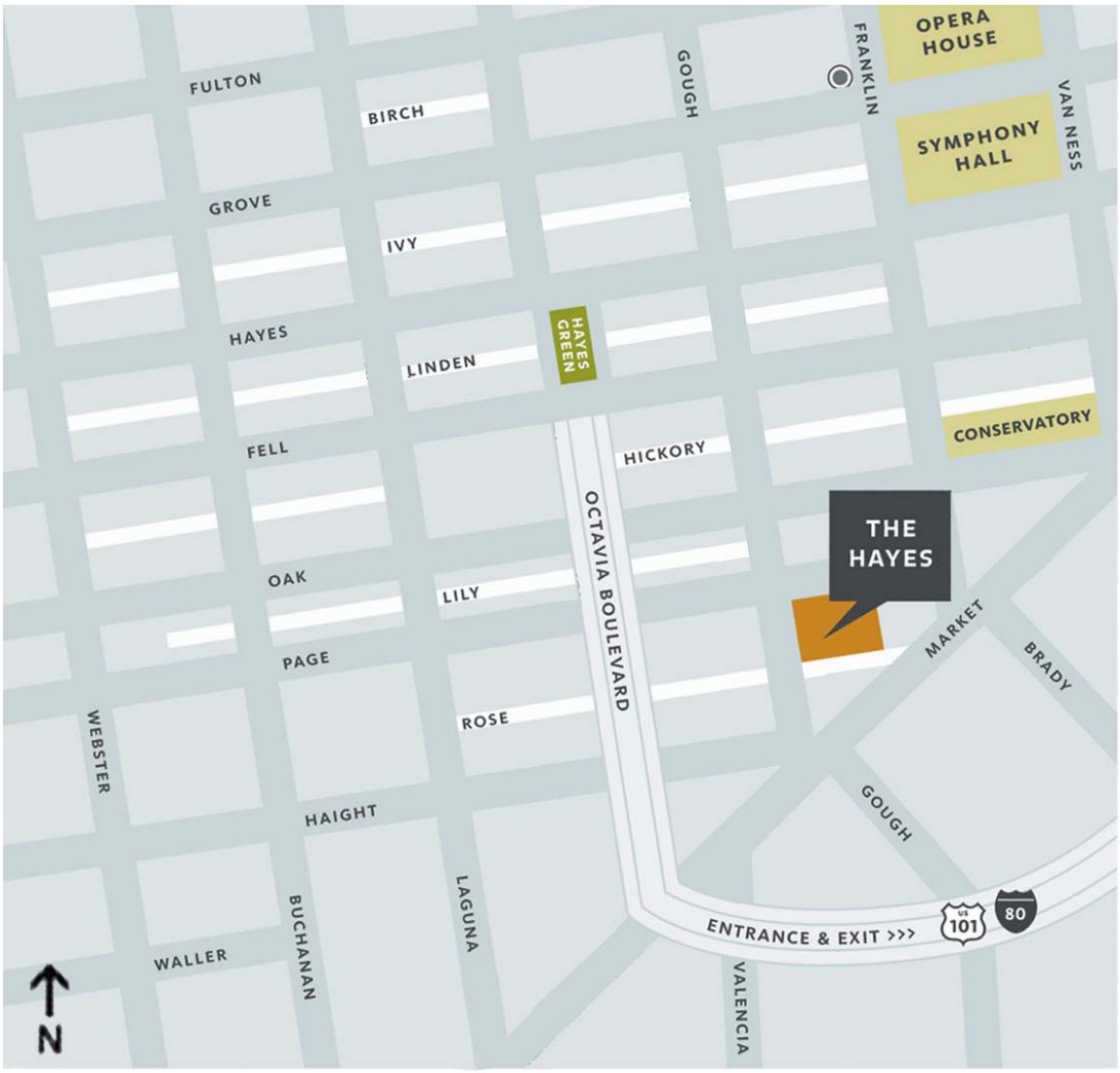
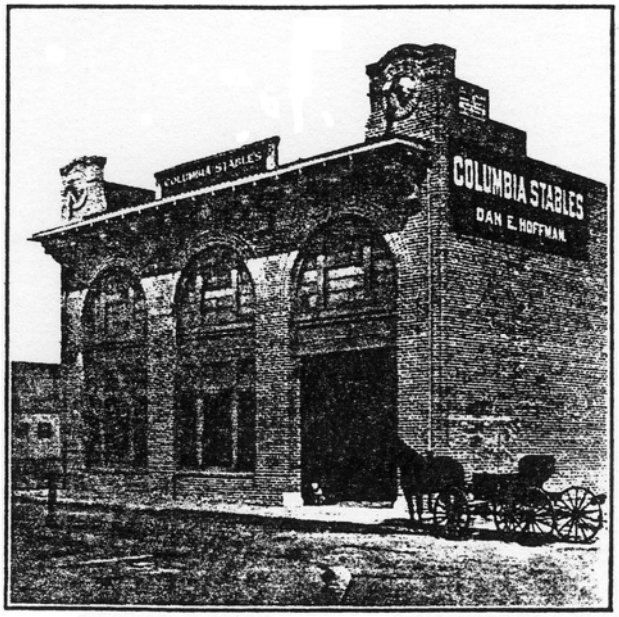


Figure 44: The Hayes site and surroundings.
From http://www.thehayessf.com.



Columbia Stables
San Francisco

Figure 45: Historic photo of Stable House.
From *Architect and Engineer* article, "The Work of Frederick H. Meyer, Architect," Vol. 18, No. 3, October 1909, p. 68.

Figure 46: Rose Street elevation of 1915 building demolished for The Hayes 8-story development.
San Francisco Architectural Heritage, 1983.

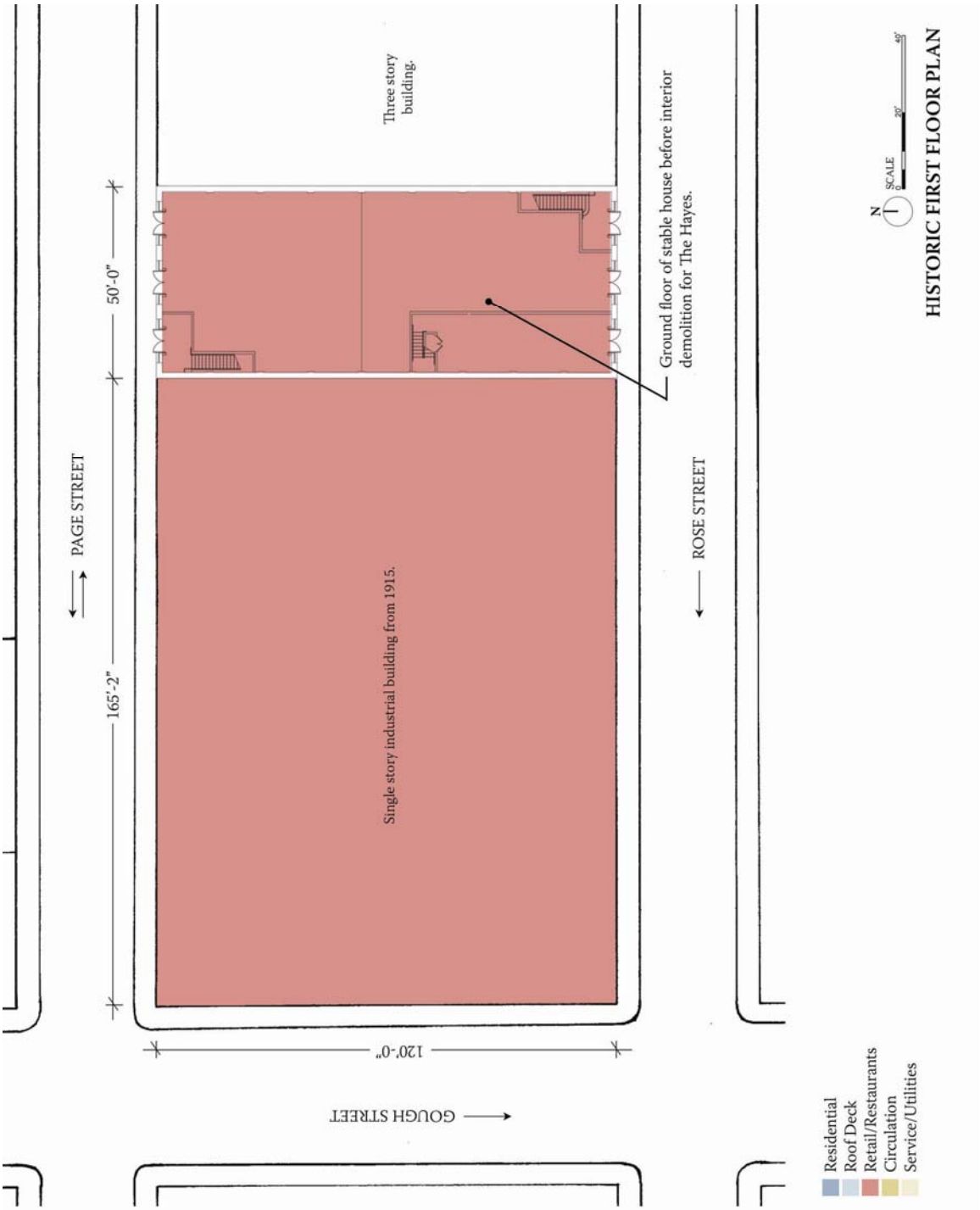


Figure 47: Historic First Floor Plan

Heller Manus Architects (stable house drawing).

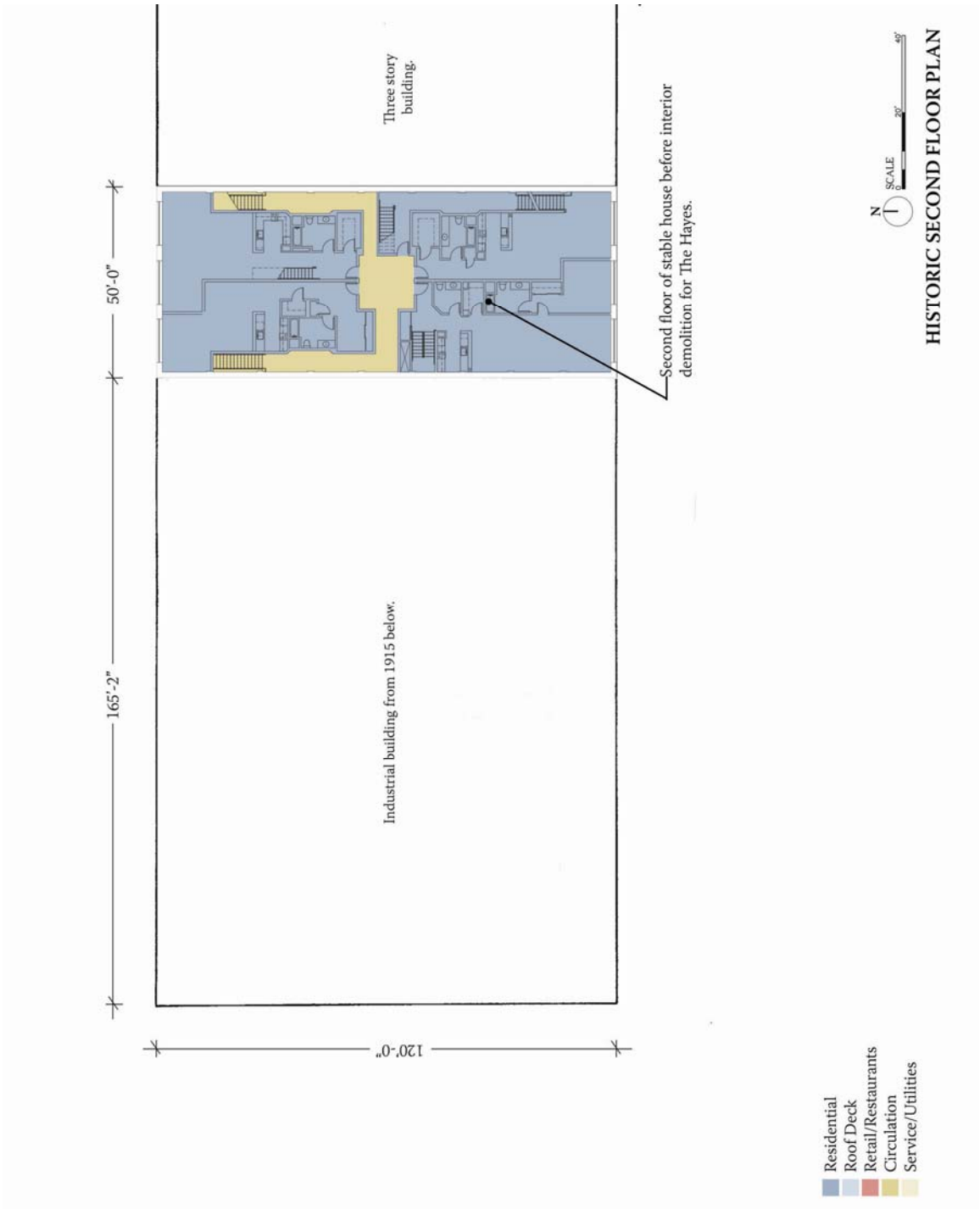


Figure 48: Historic Second Floor Plan

Heller Manus Architects (stable house drawing).

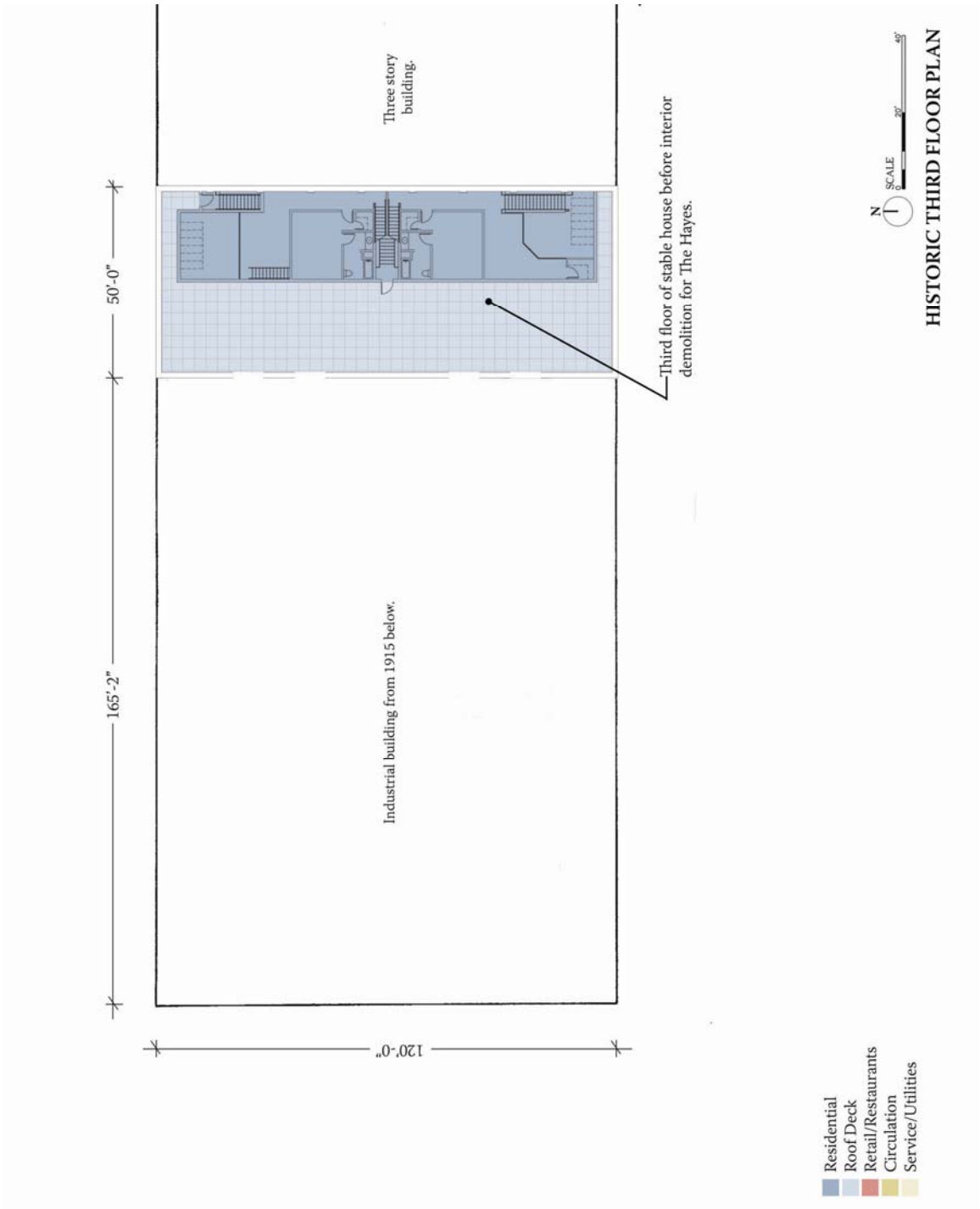


Figure 49: Historic Third Floor Plan

Heller Manus Architects (stable house drawing).

a "street wall scheme" with variety that was meant to break up the mass of the large building.[6] Some extra program features include a parking garage, a roof deck and a fitness center, all located in the new building. The Stable House holds commercial units on the first floor, four residential units on the second floor and two penthouse units on the third floor. Most residential units in the project range from studios to two-bedrooms. The unit sizes are mostly one bedroom units, but the size of units range from 430 to 1,059 square feet each. Most units have nine foot high spaces, but the two penthouses located on the third floor of the Stable House are among the largest with 10 foot tall ceilings.[7]

Heller Manus is the architectural firm designing the new project. The design was originally completed in 1999 with the permit process occurring from 2000 to 2001. The project was halted for years while the current owner of the property transferred ownership and a new developer was hired.[8] In an Extra Realty: Real Estate Blog post from October 18, 2007 titled "New Hayes Valley Homes by Heller Manus Inspired by Neighborhood Integrity," Jeffrey Heller, the project architect, said that the historic stable house "helped [his firm] with the whole scale and character element of the neighborhood."[9] San Francisco Architectural Heritage urged the architect and developer to keep the Stable House in the design process.[10] One of the architect's reasons for retaining the Stable House façades and overall scale was to allow the next door eight-story structure to have a south-facing courtyard on the upper residential third floor that gets plenty of sunlight as it is not blocked by the three-story Stable House, according to an interview from Jeffrey Heller on the same blog posting on October 18, 2007.

Analysis

The Hayes project, though relatively small in the architectural importance of San Francisco, is still an important building for the city's history because of its rare use as a stable house. Frederick Meyer built the structure shortly after the 1906 earthquake and fire; the project is a good example of Meyer's work in the city from this time period.

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[6] Patrick Kearney, (Architect, Heller Manus Architects) in a phone discussion with the author, November 2007.
[7] 55 Page LLC, *The Hayes Fact Sheet,* San Francisco, 2006, 1.
[8] Motomura, 2007.
[9] Blog post accessed on November 27, 2007.
[10] "45-47 Page Street," 1998, 3.

Figure 50: View of north Stable House façade next to residential units.
January 2008.

Figure 51: Rendering of north Stable House façade next to finished residential units.
From http://www.thehayessf.com.

Figure 52: South Elevation of the Stable House held up with scaffolding system while interior was being built.
August 2007.

Figure 53: Second floor interior of Stable House under construction with third floor cutting into second floor windows.
January 2008.

Figure 54: Third floor exterior space between south Stable House façade with concrete reinforcing and new construction.
January 2008.

Had more of the historic interiors remained from the Stable House, facadism would not have been a proper approach for preservation of the historic fabric. Yet, since so much of the historic structure had been lost, facadism is a valid approach for this project. The architect, however, did not approach the rebuilding of the Stable House and the adjacent condominium complex well, even as the economic demands and scale of the project conflicted with the overall preservation efforts. The scale of the new construction is drastically larger than any buildings around the area, including Meyer's building. The new building overwhelms the historic building in scale. The architect's claim that the Stable House helped his firm visualize the scale and character of the neighborhood feels false, since the new development dwarfs other buildings throughout the neighborhood in building footprint and height. Also, the eight-story development replaced a one-story brick structure, which no doubt has had a large effect on the neighborhood's new appearance.

The material choice and style of the new construction, including the new interior of the stable house are not consistent with the feel of the neighborhood and surroundings. The interior of the stable house, including the question of whether it is fitting to have two stories of construction or three, should be analyzed. While this development will help to revitalize the neighborhood and extend the boundaries of Hayes Valley, the project could have been more successful in blending the historic fabric with the new, especially in terms of relating scales more sensitively. Yet, since there was very little historic fabric that remained on the interior of the stable house, facadism makes sense as an economic preservation approach even though the result may not be as economically acceptable to the developer.

Proposed Redesign

When looking at the current site for The Hayes in the quaint Hayes Valley neighborhood of San Francisco, it is obviously blatant how the new construction dwarfs the historic fabric that still remains on the site. The Stable House is delicate in details and overall size on a city block that still appears low in

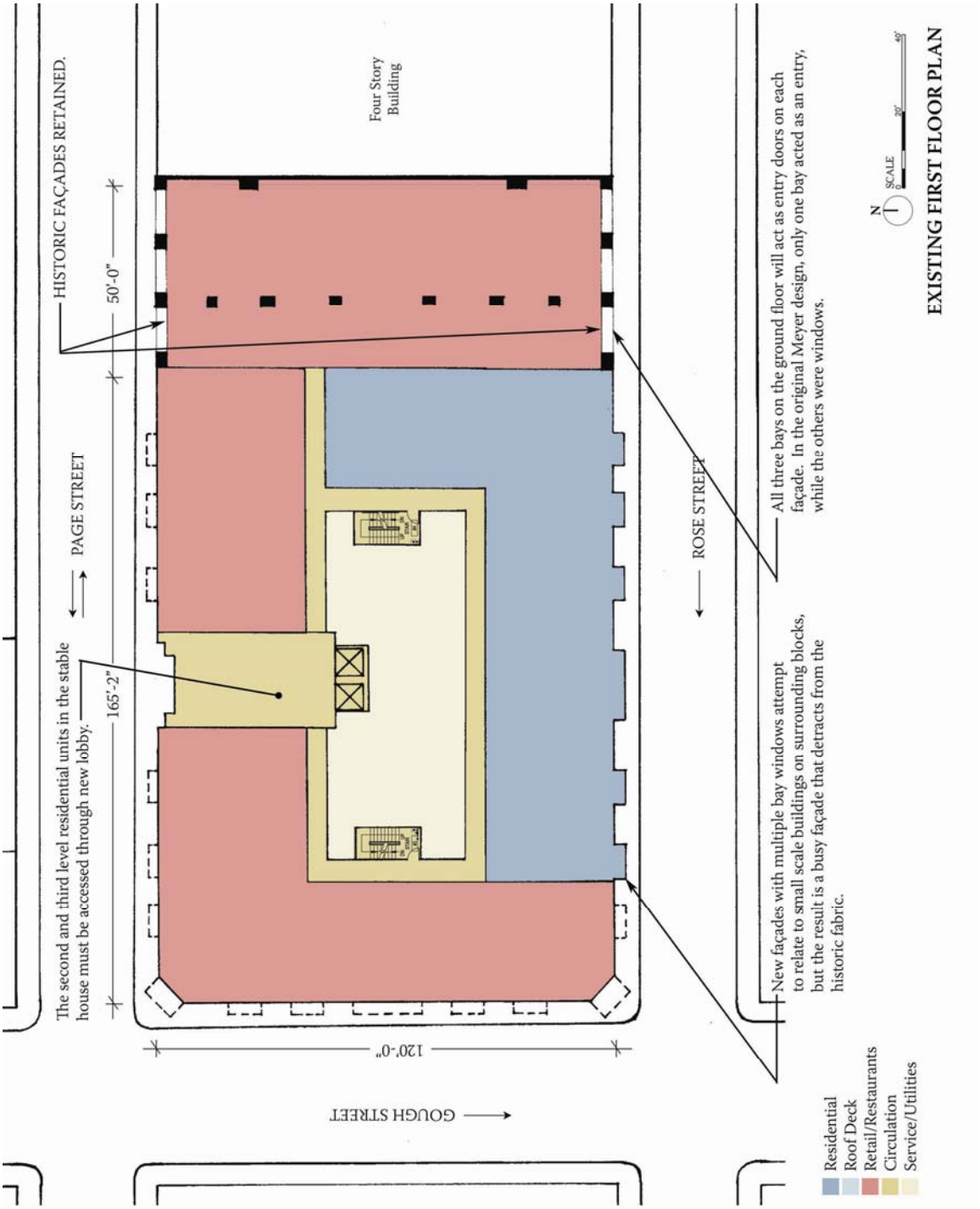

Figure 55: Existing First Floor Plan

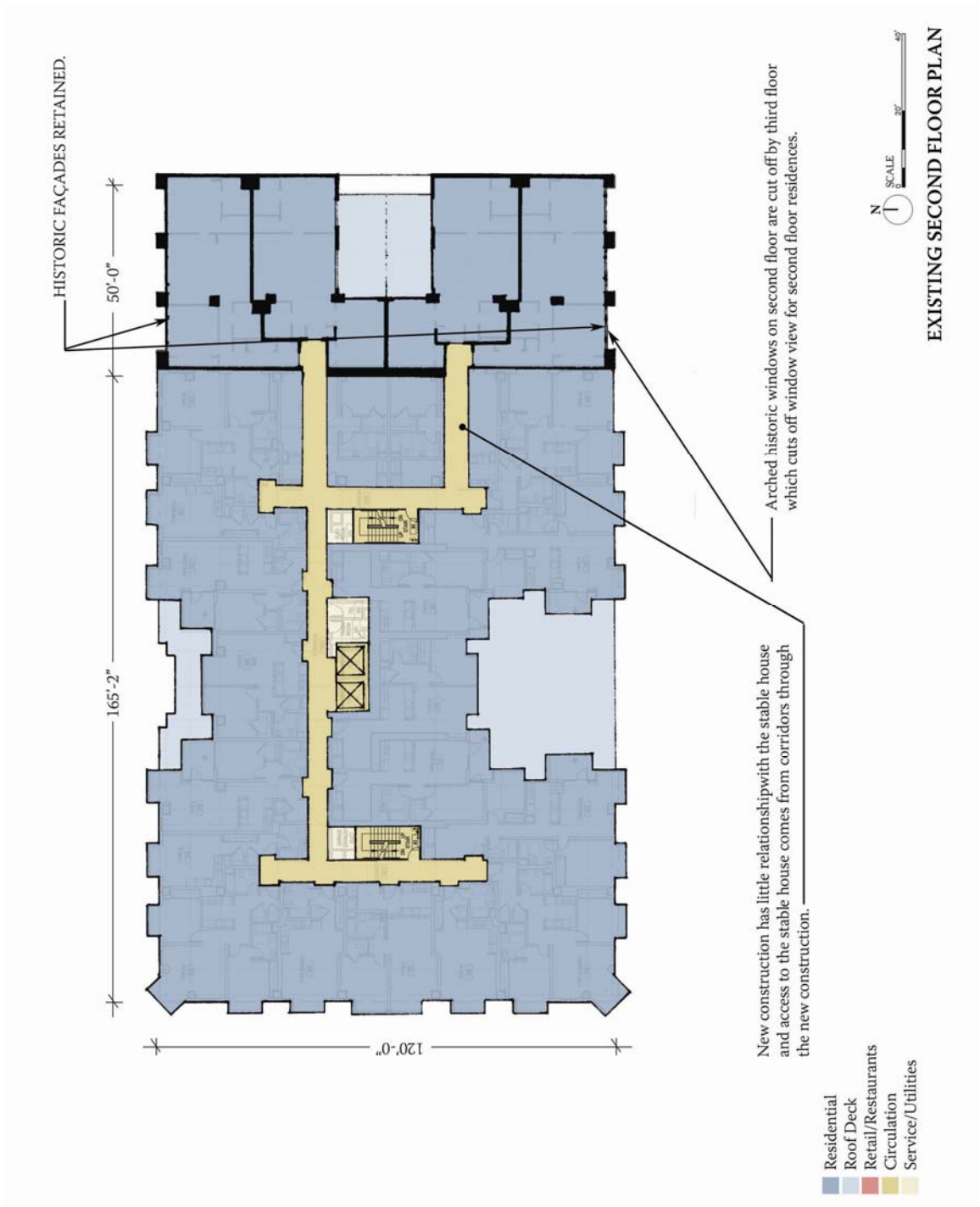

Figure 56: Existing Second Floor Plan
Heller Manus Architects (base drawing).

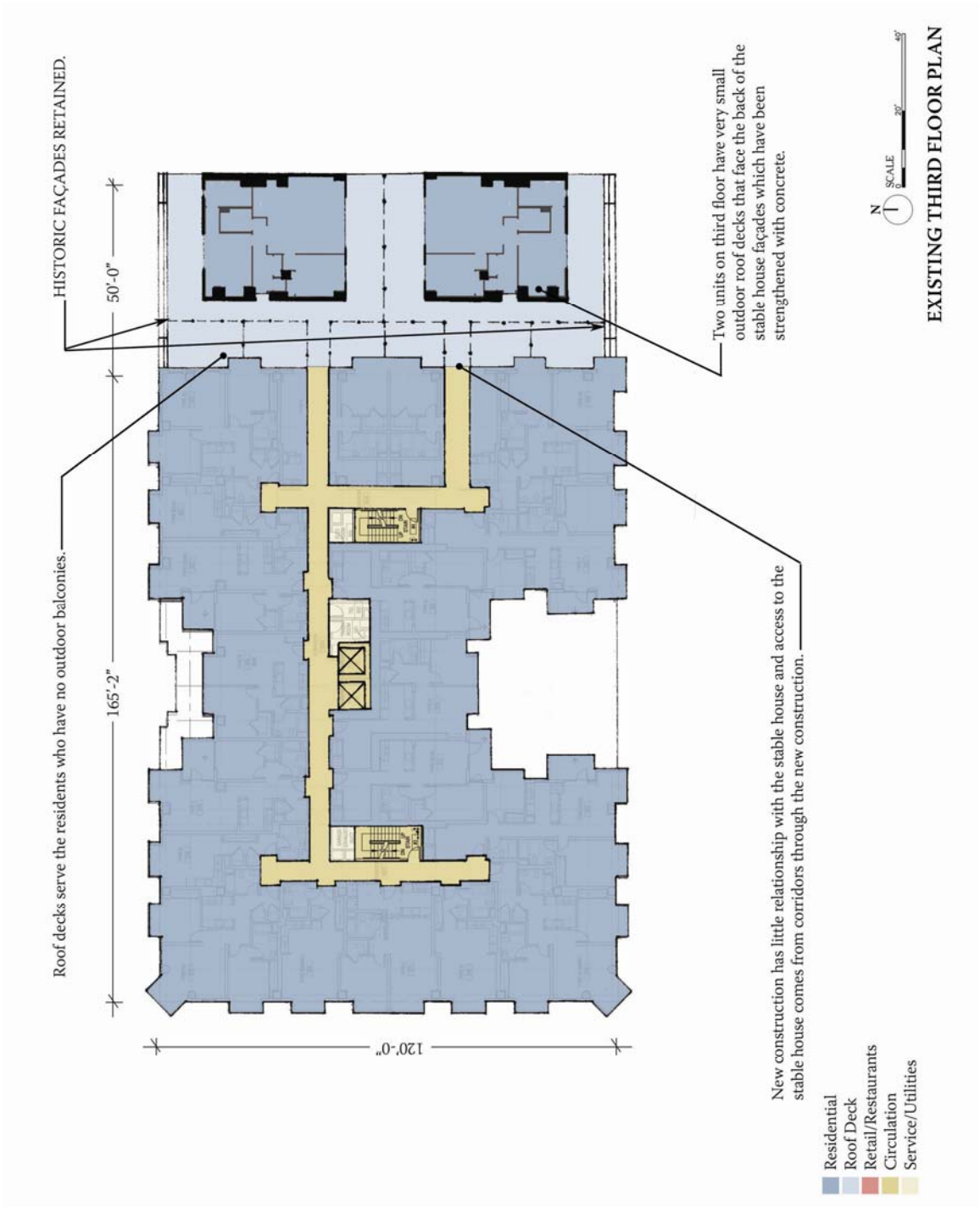

Figure 57: Existing Third Floor Plan
Heller Manus Architects (base drawing).

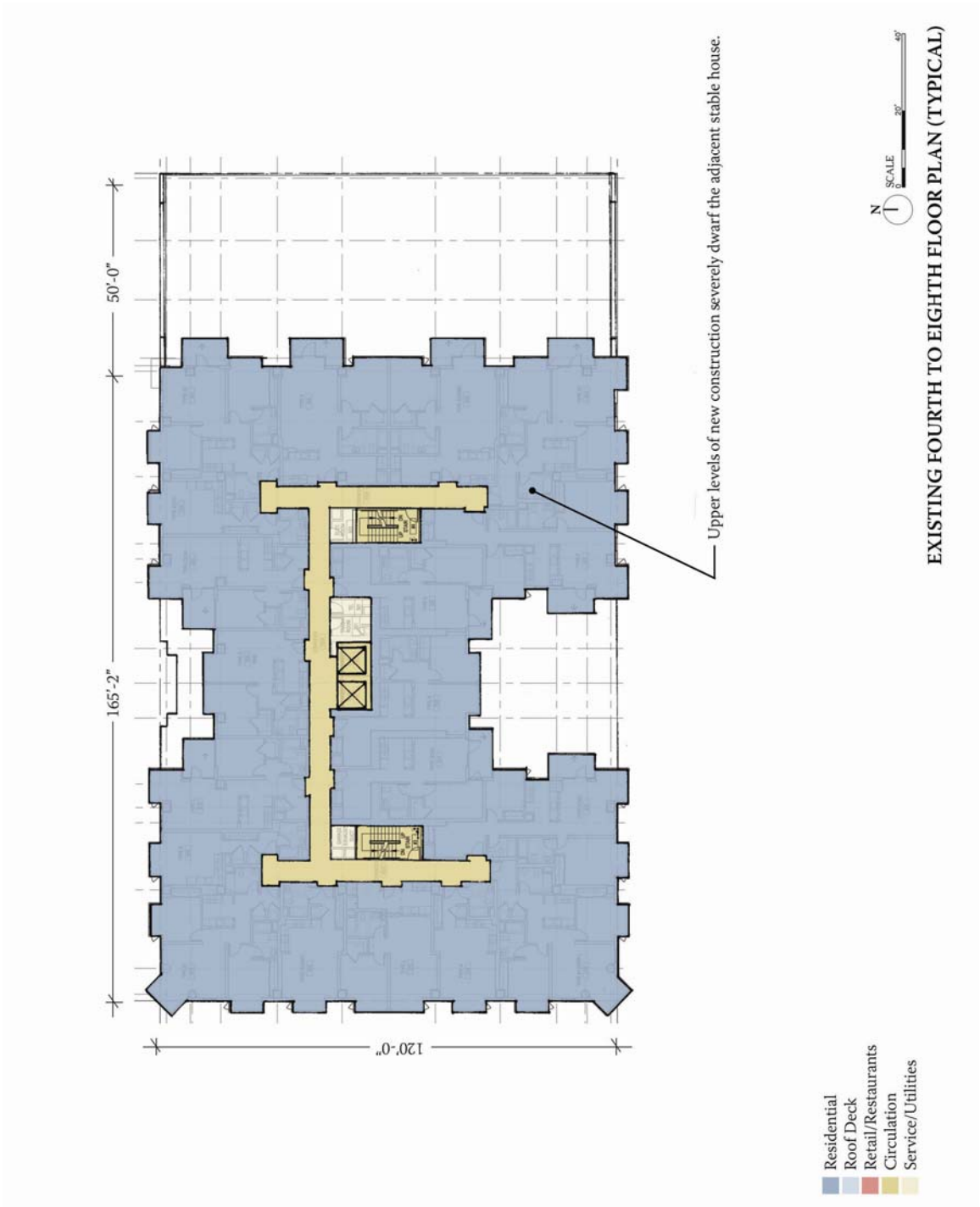

Figure 58: Existing Fourth to Eighth Floor Plan (Typical)
Heller Manus Architects (base drawing).

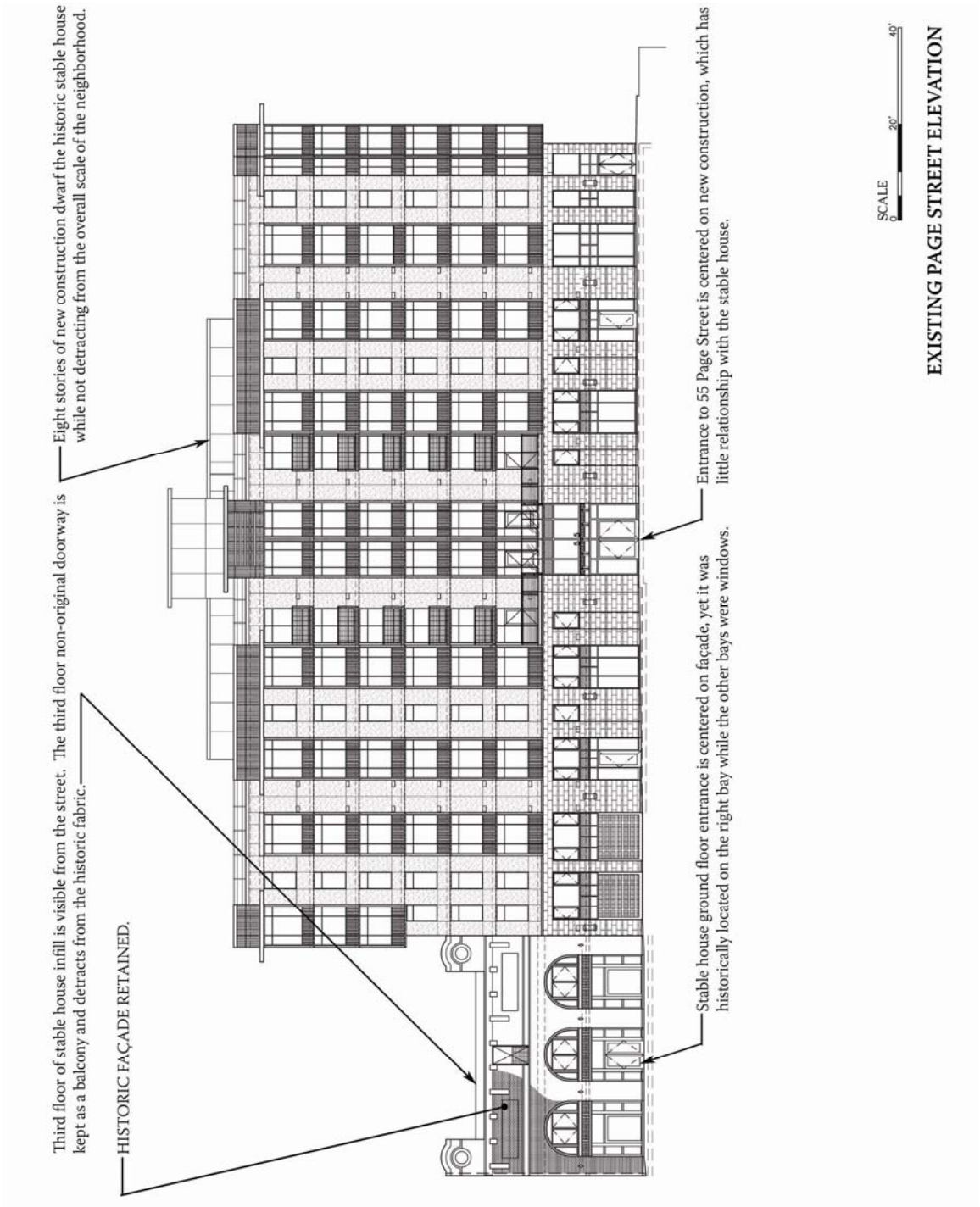

Figure 59: Existing Page Street Elevation
Heller Manus Architects.

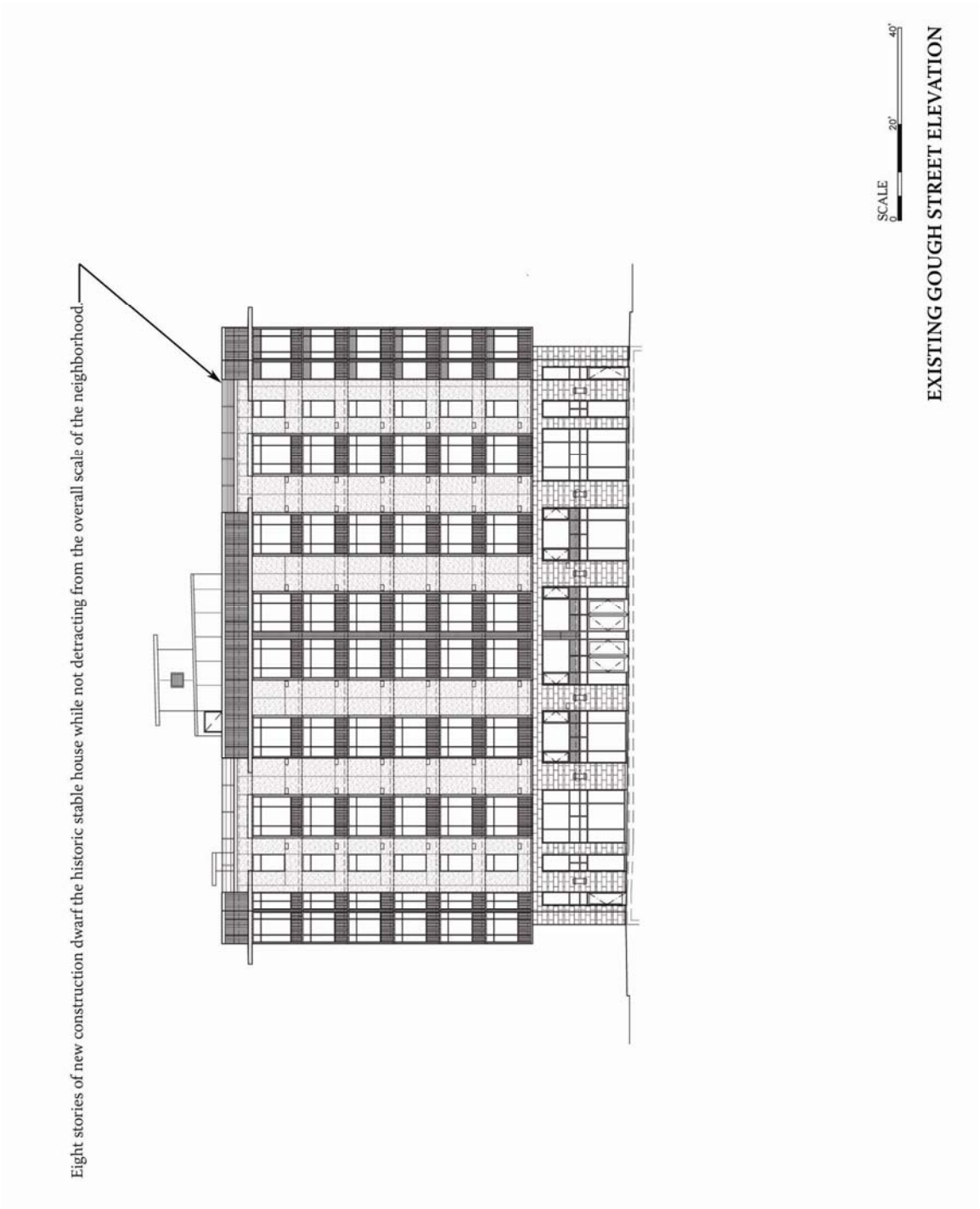

Figure 60: Existing Gough Street Elevation
Heller Manus Architects .

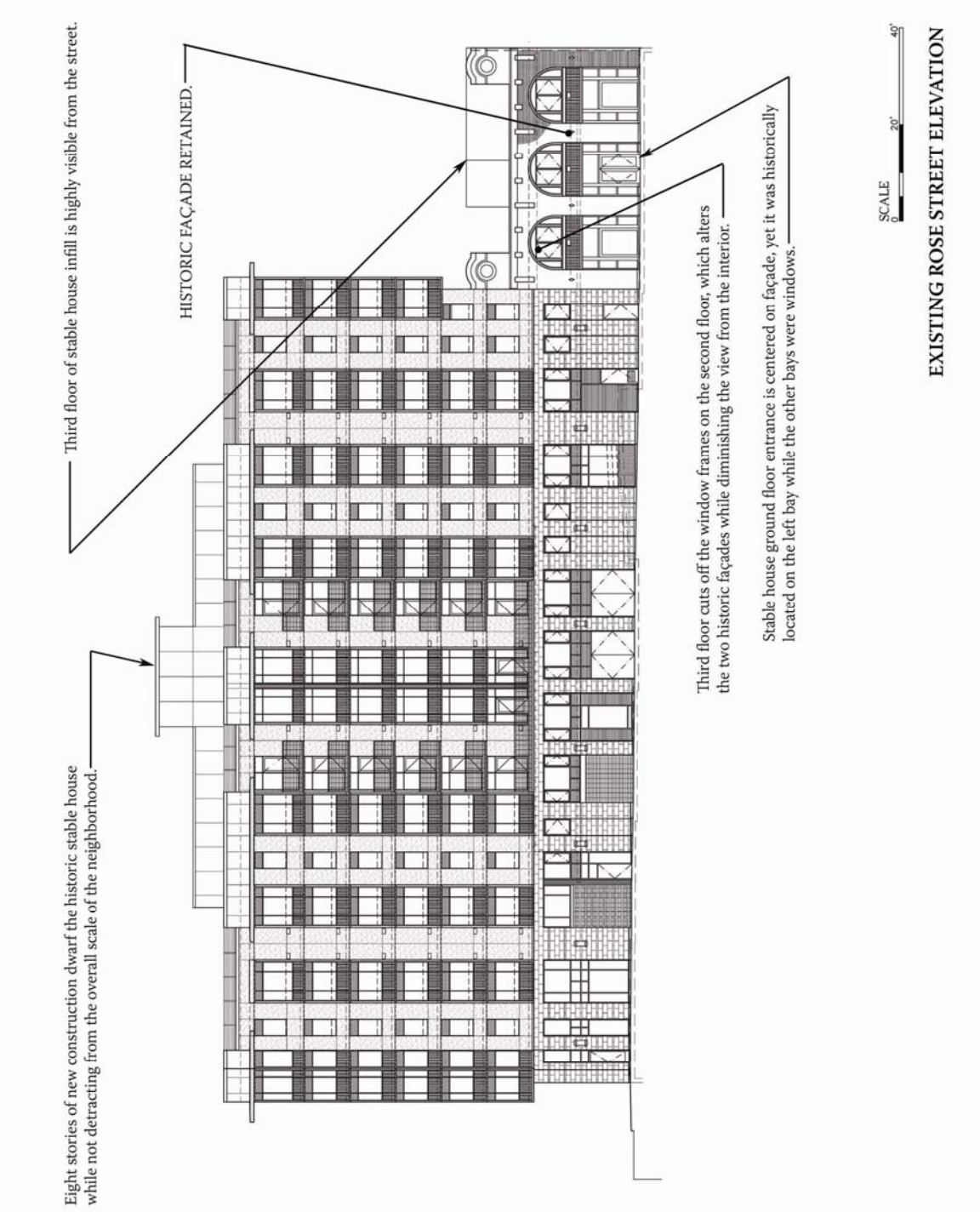

Figure 61: Existing Rose Street Elevation
Heller Manus Architects.

scale. There were many changes made to this building in this proposed redesign, and the most obvious is the change in scale for the entire structure. Designing the new building adjacent to the Stable House with only four floors instead of Heller Manus' eight, significantly changes the appearance of the building on the low-scale street. Refer to figures 62 to 69 for a visual explanation of the changes that have been made to this project regarding facadism and the new guidelines for improving facadism projects (found in Chapter 12).

While there is very little historic information about the Stable House or the adjacent one-story 1915 structure, many interior proposed arrangements in this redesign come from understandings about the site and the surrounding neighborhood scale. The interior of the Stable House just before demolition did not reflect the original use of the building, since many renovations, remodels and an assortment of interior walls had been added and removed. Before demolition, any interior historic remains were no longer visible in the Stable House, so the design in this proposal is an attempt to respect the remaining historic façades by highlighting them with the new design, while also recalling the original industrial style building located adjacent to the Stable House on the site of the new construction.

In addition to proposing a smaller building adjacent to the Stable House, this redesign proposes reducing the interior of the Stable House by one story. The third floor of the Heller Manus design includes two single residential units. These units are visible to the street, thus reducing the historic appearance of the Stable House façades. A third floor roof deck was instead put in the place of the two residential units, and it was made accessible to the public. The ground floor of the Stable House remains a restaurant space, as does the current design, yet the entrance has been shifted on both façades to relate to the historic entrance in 1909 (see Figure 45). The second floor of the Stable House is proposed retail space, thus allowing more of the public into the Stable House, as opposed to the current design, which now restricts access to the building to only the owners of the six residential units.

The entrance to the building is centrally located on the adjacent lot with the new construction. Currently, to access the upper levels of the Stable House, one would need to enter the building in the center of the new site and walk through a long hallway to the historic Stable House. This redesign

proposes re-orienting the entrance to both buildings so it is located directly next to the Stable House, so the historic fabric is then visible from the entrance of the building while making it a prominent feature of the new design. The new construction has only four floors, with a small fourth floor roof deck. The roof deck looks down into the Stable House and the third floor roof deck. While this design does not focus on reflecting the historic configuration of the Stable House due to lack of information published about it, it examines how the remaining fabric instead can be highlighted with new construction and complemented with similar scale, design quality and use.

While the proposed redesign is smaller in overall square footage and Floor Area Ratio (FAR) than the current design, it adapts better to the site and historic fabric. The current Heller Manus design includes eight stories in the 75' tall building. There were no variances granted by the city for the project.[11] The total square footage of the project is 168,300 sf on a 25,800 sf site. The proposed redesign is significantly smaller, with four stories that include 89,100 sf on the 25,800 sf site. The Heller Manus project has a FAR of 3.45, while this new proposed redesign has a FAR of 2.76. The reason for a smaller building in this proposed redesign is to relate to the surrounding area in a more respectful way. Though there were no variances given for the Heller Manus design, the current design appears to be too large for the site. The current San Francisco zoning laws allow the height of the building; these zoning laws should be looked at for further consideration as they can cause new construction, such as The Hayes, to not relate to the surrounding buildings or site.

The current San Francisco zoning law shows city block #854 (where The Hayes is located) as a NC-3 (Neighborhood Commercial District 3) block. Zoning laws for this block type state that the height limit is 40 feet with an FAR of 3.6 to 1.[12] There are, however, exceptions to the height and bulk limit of the block, and this is the factor that has allowed The Hayes to be built so much taller than the buildings that it surrounds. A "Height and Bulk District" is allowed on block #854, which allows heights of up to 80'. The purpose of the exception to the height and bulk limit in the district is justified by the city as "for

[11] Patrick Kearney, (Architect, Heller Manus Architects) in a phone discussion with the author, March 2008.
[12] City and County of San Francisco Planning Department, 2007, Section 712.

further purposes of implementing the Urban Design element and objectives, principles and policies stated therein:

a) Relating to the height of buildings to important attributes of the city pattern and to the height and character of the existing development;
b) Relating of the bulk of building to the prevailing scale for development to avoid an overwhelming or dominating appearance in new construction;
c) Promotion of building forms that will respect and improve the integrity of open spaces and other public areas;
d) Promotion of harmony in the visual relationships and transitions between new and older buildings;
e) Protection and improvement of important city resources and of the neighborhood environment;
f) Conservation of natural areas and other open spaces; and
g) Direction of new development to locations that are appropriate in terms of land use and transportation."[13]

The design approved for The Hayes, which utilized the exception to height and bulk of the building from the district, seems to do the opposite of the purposes stated above. The current design fails to relate to the attributes of the city pattern, it fails to respect the integrity of open spaces around the site, and it fails to promote harmony in visual relationships between new and older buildings. The scale of the current design is different from its surroundings. This proposed redesign attempts to show how the current project could better fit into its surroundings without the use of the Height and Bulk District height allowance. Zoning laws should be examined by the city more closely on a case by case basis to ensure that the current project meets the purposes of the Height and Bulk District if it utilizes the height exception for the city block and site.

[13] Ibid., Section 250.

Location:	55 Page Street, San Francisco, CA
Original Name(s):	Stable House
New Name:	The Hayes
Original Date Completed:	1908
New Date Completed:	2008
New Project Size:	168,300 square feet
New Project Cost:	
Structure:	brick
Character Defining Features:	North and south façades; use as stable house
Building Status:	Not listed on the National or State Register of Historic Places
Historic Material Retained:	The north and south façades of Stable House.
Original Architect:	Frederick H. Meyer
New Architect:	Heller Manus Architects
	Patrick Kearney, Design[14]
	Phillipe Erville, Construction Administration[15]
Other parties involved:	55 Page, LLC, developer
	Intracorp, developer
	Group Azure, development firm
	Bovis Lend Lease, contractor
	The Mark Company, marketing and sales agent

[14] Motomura, 2007.

[15] Phillipe Erville, (Architect, Heller Manus Architects) in a phone discussion with the author, November 2007.

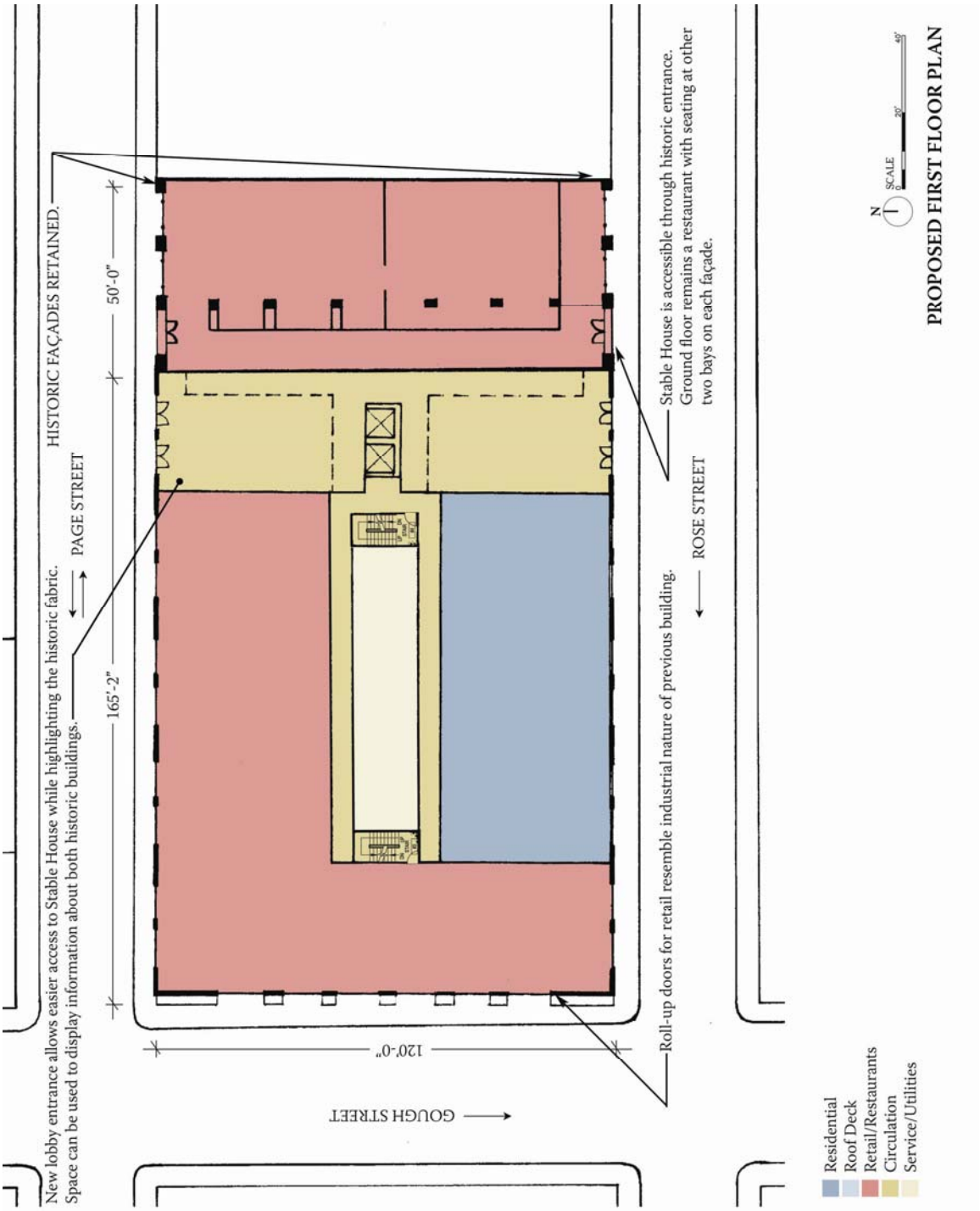

Figure 62: Proposed First Floor Plan
Heller Manus Architects (base drawing).

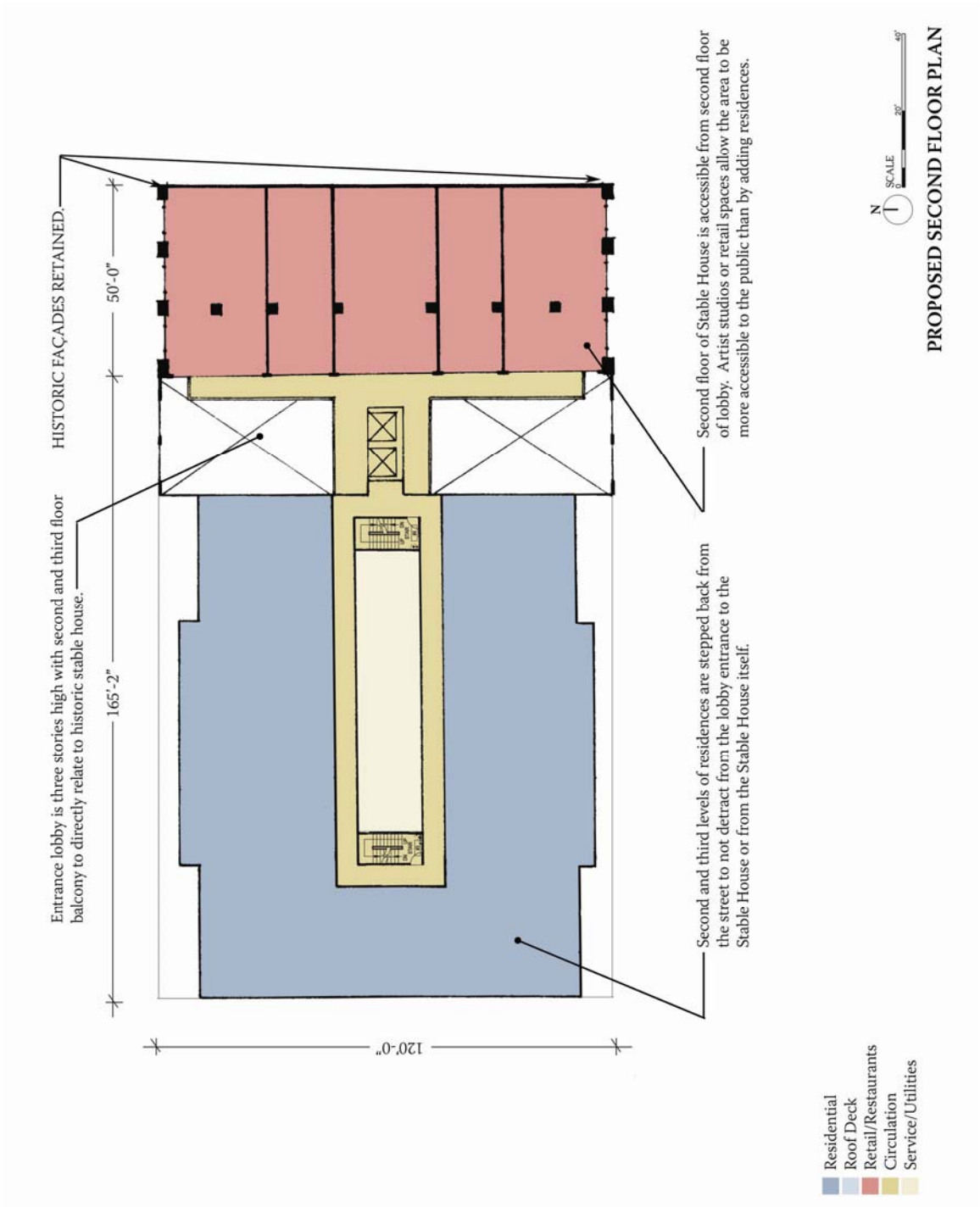

Figure 63: Proposed Second Floor Plan

Heller Manus Architects (base drawing).

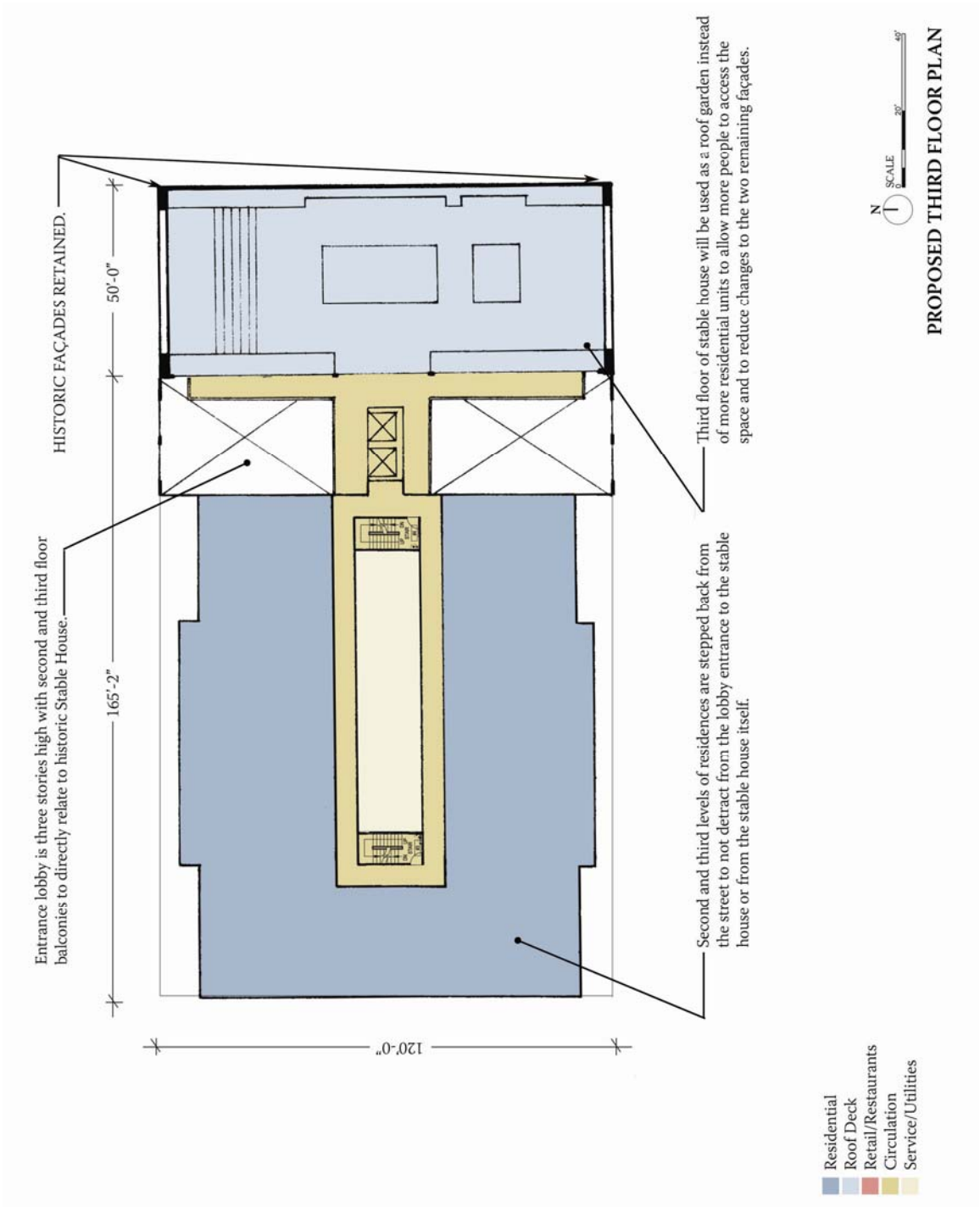

Figure 64: Proposed Third Floor Plan
Heller Manus Architects (base drawing).

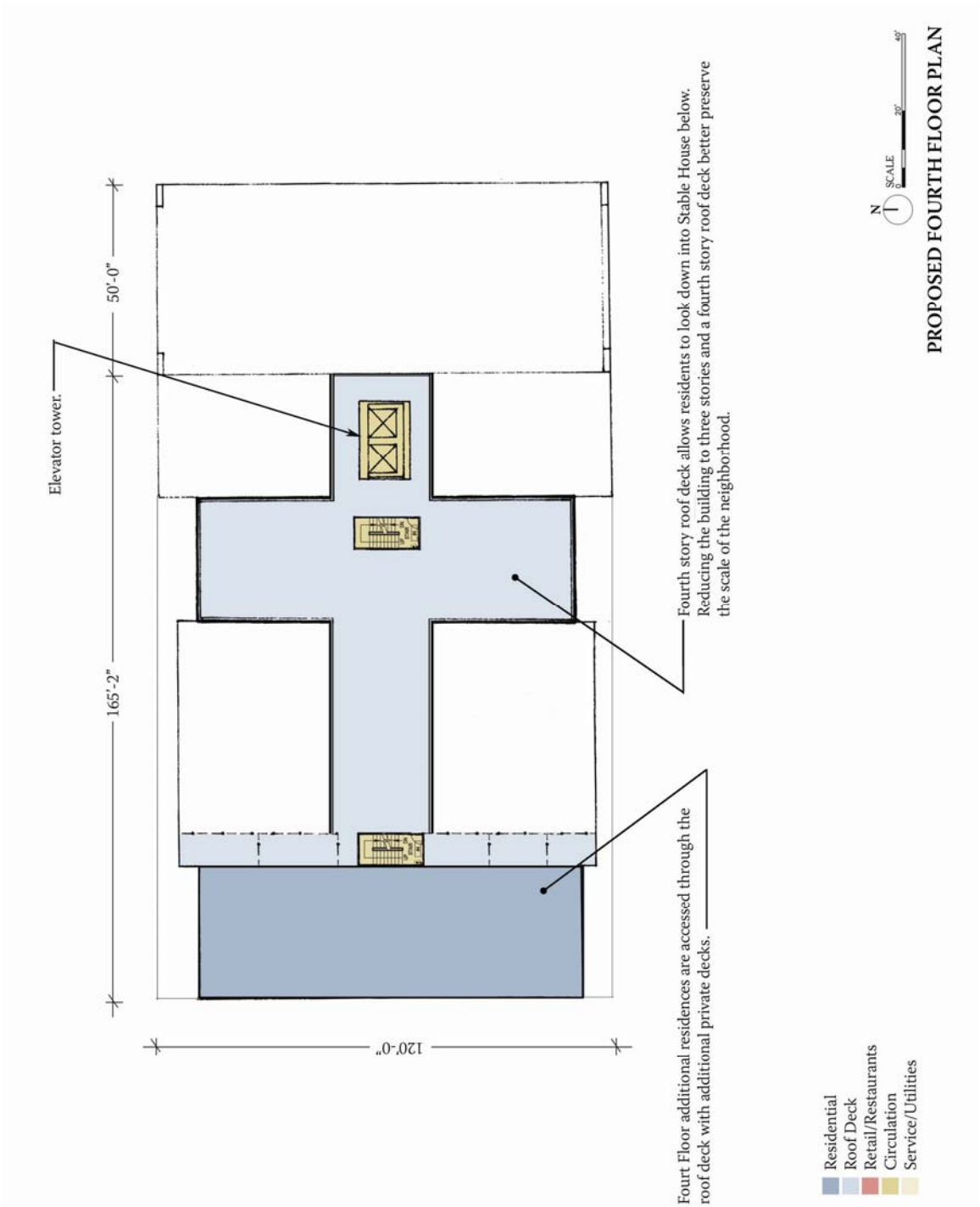

Figure 65: Proposed Fourth Floor Roof Deck Plan
Heller Manus Architects (base drawing).

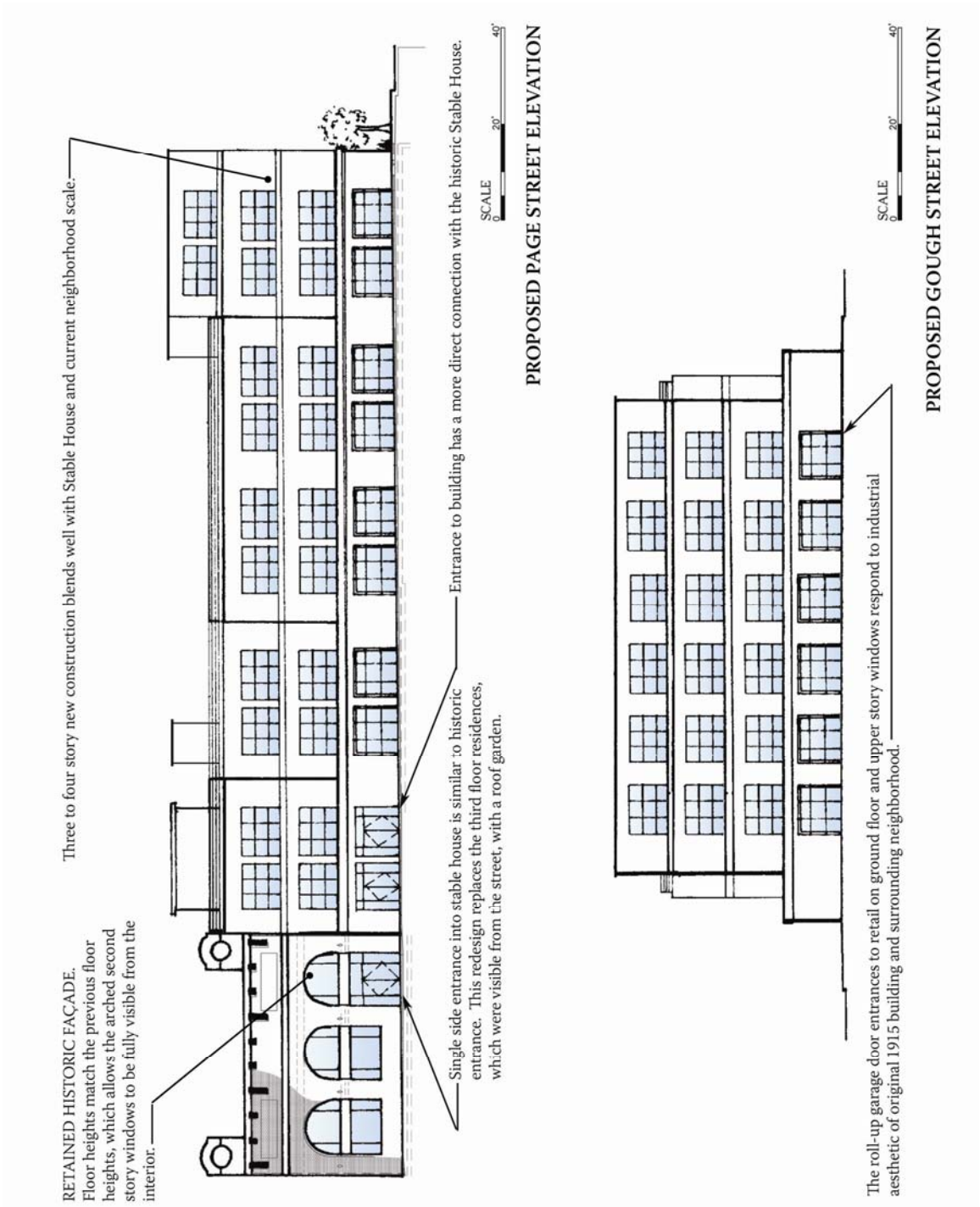

Figure 66: Proposed Page Street and Gough Street Elevations
Heller Manus Architects (base drawing).

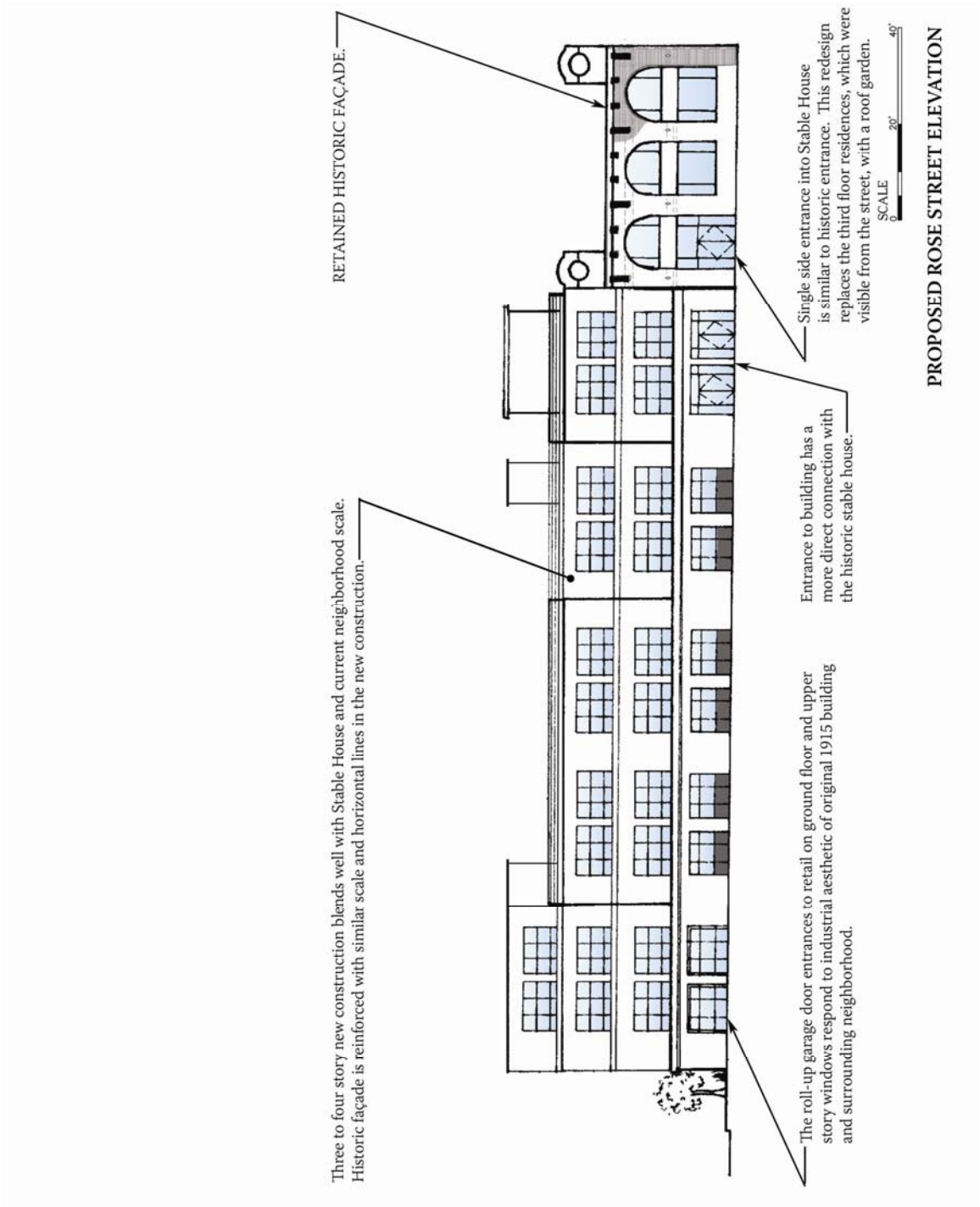

Figure 67: Proposed Rose Street Elevation
Heller Manus Architects (base drawing).

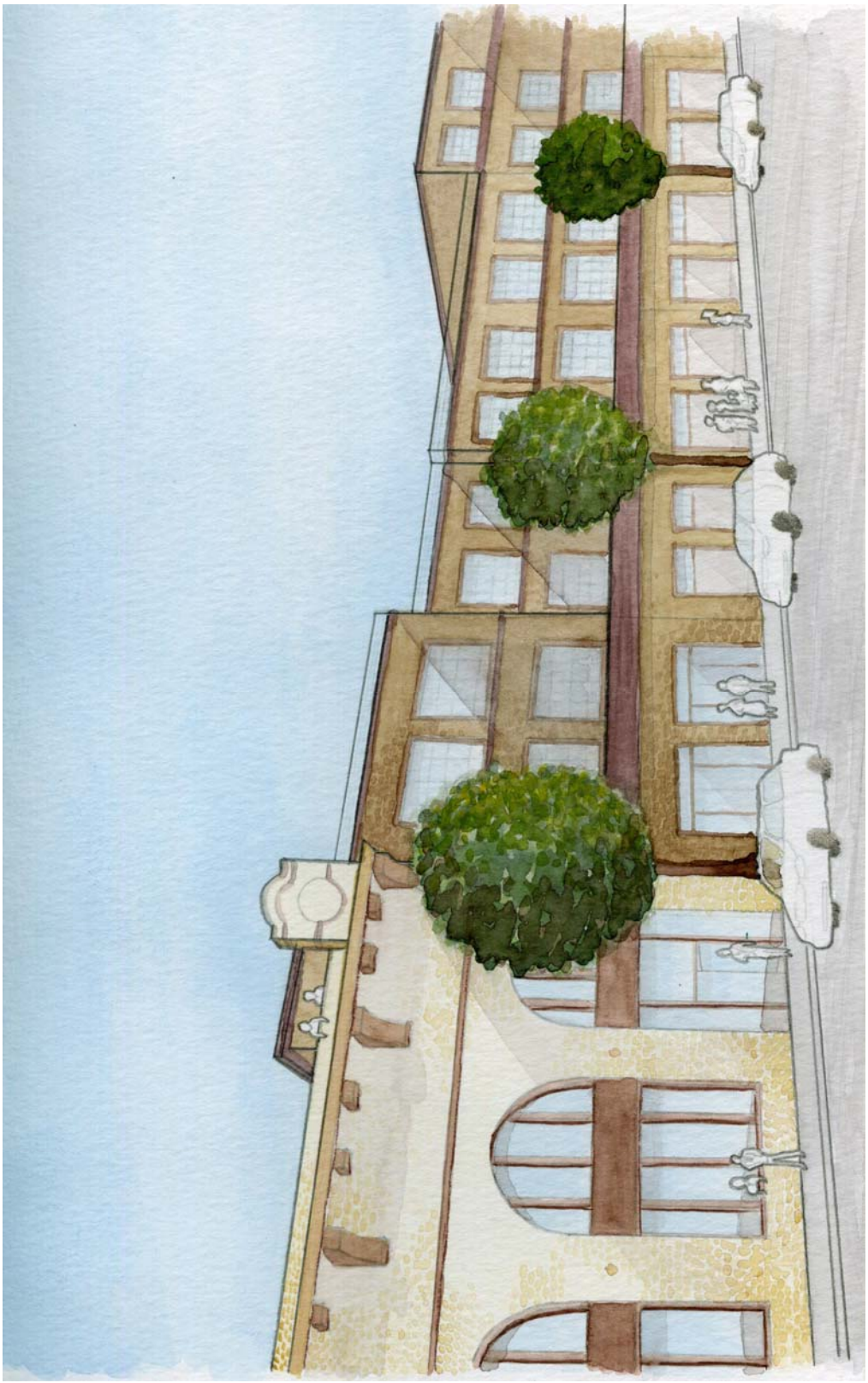

Figure 68: Perspective of proposed Page Street view.

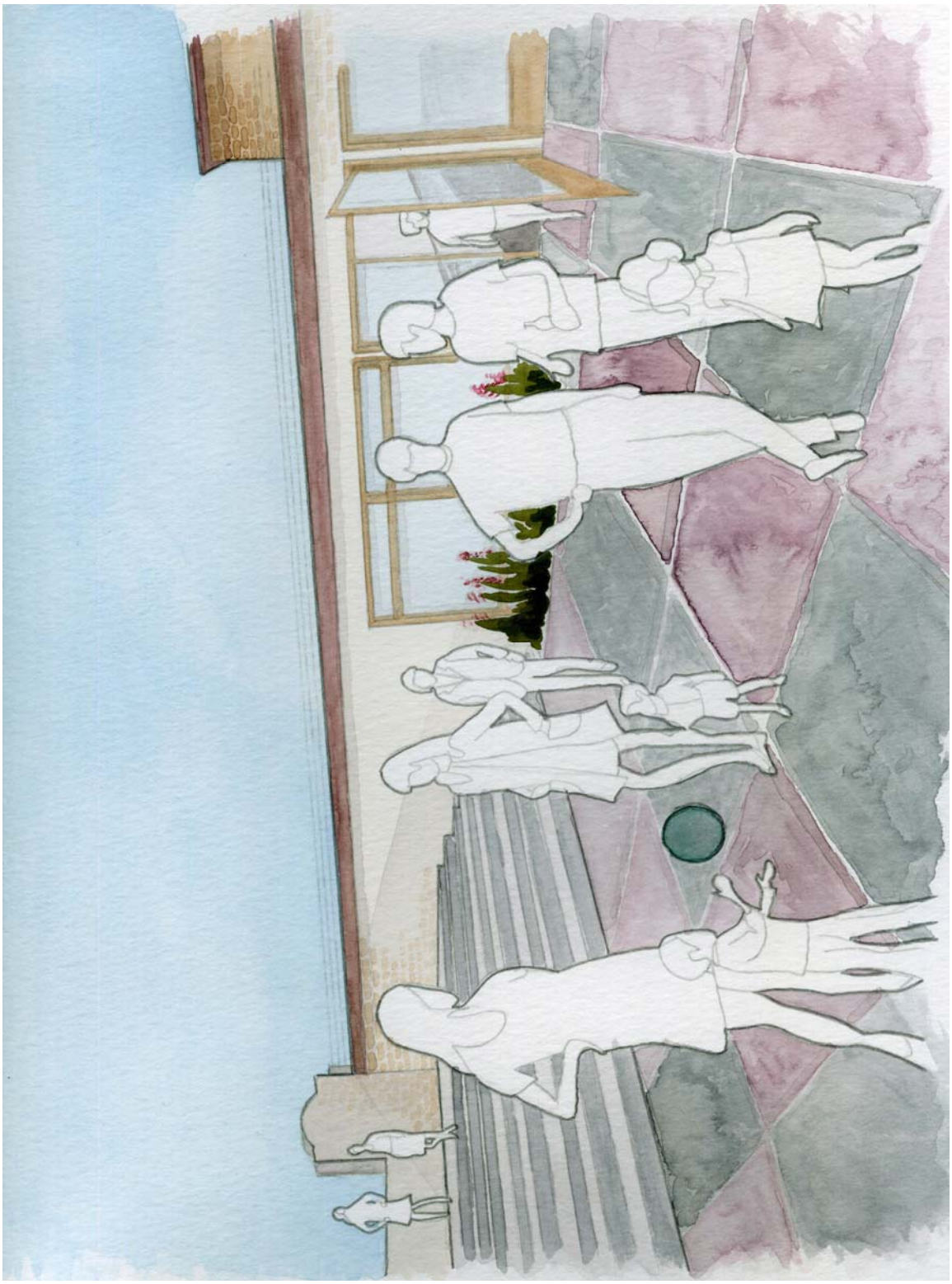

Figure 69: Perspective of proposed Stable House roof deck.

Features of the Proposed Redesign

Stable House:

- The historic Stable House is limited to retail and public accessible roof deck instead of private residences which limit the number of people who can access the space.
- Historic entrances to Stable House ground floor are restored.
- Second floor and third floor of Stable House are directly accessible through the adjacent lobby while highly visible to anyone entering the lobby space.

New Construction:

- Three floor maximum of new construction with small fourth floor roof deck to respect block and historic building scale.
- Building entrance is re-oriented to be directly next to Stable House, so it can be a feature of the interior lobby.
- Multi-height lobby can be used as a display area for information on both historic buildings that were once located on the site.
- Second and third levels of residential units on new construction set back from ground floor base to relate to surrounding small scale buildings, while not overwhelming a pedestrian walking directly under the units.
- Ground floor on new construction facing Gough Street is set-back by six feet to provide more pedestrian buffer space along the busy one-way street.
- Floor plates in new construction line up with Stable House floor plates and historic windows, allowing all second floor arched windows to be visible from the interior.
- Design aesthetic of new construction relates to historic 1915 building that was demolished before the project began.

10

WESTFIELD SAN FRANCISCO CENTRE

"For our part, we feel there has been a breach of faith with the preservation community. Heritage staff and board devoted many hours over a three-year period in negotiations with the developer to reach agreement on a plan that included limited preservation objectives. No one sought our views on any changes that would result in failure to achieve those objectives."
-From SF Heritage 2004 newsletter[1]

The new Westfield San Francisco Centre is located in the shopping district of San Francisco on Market Street and was completed in 2006. It is a project that demonstrates the complexities of redevelopment and how communication is a key factor in any project, but especially when irreplaceable historic materials and designs are involved. This case study is designed to explain the history of the original building as well as the new project. As this project was very controversial in the developer's approach to preservation during the construction process, this building is very relevant to understand current facadism and present new ideas on making the preservation effort better for the city and all parties involved.

Building and Site History

The site of the new Westfield San Francisco Centre is the Emporium building, an important building since its opening in 1896. It was originally built by Adolph Feist who encouraged Abby Parrott (a wealthy widow of a millionaire Gold Rush banker) to invest in his idea to build a large department store on the south side of Market Street. When the building was finished, its retail competitor was the Golden Rule Bazaar, a successful store already established in the city. The Emporium was leased by Adolph Feist, who then sub-leased areas in the store to 30 different owners who ran their own

[1] "Emporium Demolition: How Did This Happen?,"*Heritage News: For Members of San Francisco Heritage News,* Vol. XXXII, no. 5, 2004, 3.

departments. In 1897, just a year after The Emporium opened, a salesman was asked to reorganize the store because it had recently merged with the Golden Rule Bazaar.[2]

When Feist initially proposed the store, he was told it would fail because he was building on the wrong side of Market Street. It was believed at that time that a store could only be successful if it were placed on the north side of the street. Feist and Parrott hired Albert Pissis, a well-known architect in San Francisco at the time. Pissis was trained at the 'Ecole des Beaux-Arts in Paris, France, and had a strong advantage in the city as an architect since very few went to Paris to study the distinct building style. Pissis had just completed the Hibernia Bank in 1892 and Union Square, just a few blocks away from the Emporium site.[3]

The building is a seven-story structure, built in the Beaux-Arts style, which has always been used for commercial-use. The first two floors of the building were built for retail and the rest of the building was devoted to offices. The Supreme Court of California had its offices on the seventh floor of the building at one time.[4] In section, most of the building consisted only of the two floors, with a steel framed dome placed on the roof. The first 65 feet of the building from the Market Street façade was comprised of seven floors of offices, called the office tower. By using the Beaux-Arts style, which conveyed formalism, symmetry and detail, The Emporium set a standard of quality and integrity in its products and sales ability from the beginning.

Its façade, which is one of the two historic pieces retained in the new development (the other is the 1896 dome), is over 300 feet in length and made of light grey painted sandstone that was meant to resemble granite.[5] The façade includes many string courses separating floor levels and large Corinthian columns on floors four through six. It is described as being "richly ornamented with moldings, balconies,

[2] Michael Svanevik and Shirley Burgett, "Emporium: state's largest, nation's grandest," *The Times,* October 6, 1995, B5.
[3] Carey & Co. Inc, Background and Construction Chronology: Old Emporium Building, San Francisco, 1998, 3.
[4] Ibid., 6.
[5] Svanevik, 2001, B5.

half-round arches, pediments, Classical Orders, and cornices with volutes and dentil moldings."[6] The 1896 construction included strong steel beams, yet there was no concrete foundation since The Emporium was built before the material was used for foundations.[7]

When the huge earthquake and fire struck on April 18, 1906, only the Market Street façade of The Emporium remained. The disaster which affected everyone and everything in the city seemed to be a minor setback for The Emporium, as it was able to open for business almost immediately in the home of one The Emporium's directors. The business was successful during this challenging time because of its ability to reopen so soon even though the building had been almost completely lost with $295,000 worth of damage. Rebuilding of the store started almost immediately as well, with Albert Pissis hired again to reconstruct The Emporium.

The new building, which opened in 1908, was mostly similar to the 1896 building since Pissis was able to rebuild around the surviving main façade. The only differences between the 1896 and 1908 buildings include a new third floor for retail (where only two floors originally were used), a new concrete foundation, a new basement area which was used for sale merchandise, a new glass type used on transom windows on the ground floor of the main façade, and four small arches added to the main façade (for boutique entrances).[8] The rest of the building has been described as "very plain" with plaster finishing for walls and ceilings, cast iron stairs and a 100 foot opening through two floors under the new rotunda.[9] Another significant added feature was the new dome placed over a shopping rotunda on the new retail third floor. An untitled *San Francisco Chronicle* article from April 4, 1908, described the new dome as the largest in the world (of those that had been measured at the time). It was constructed in Plainfield, New Jersey before being transported to the new Emporium building. The article also described the location of the new 100-foot wide dome as resting "on a six-foot circular steel girder in the center of the reconstructed Parrott building [The Emporium], and around its base will be eight arches of thirty-foot span each."

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[6] Anne Bloomfield, *Primary Record and Building, Structure, and Object Record (for The Emporium / Macy's furniture store),* State of California Department of Parks and Recreation, Document no. DPR 523A/B, San Francisco, 1997, 1.
[7] Svanevik, 1995, B6.
[8] Carey & Co, Inc., 1998, 8.
[9] Marshall & Stevens, *The Emporium,* May 15, 1945.

The period of architectural significance for The Emporium building occurred from 1896 to 1946, since that was the time when changes were made that did not overly impact the original design of the project. The period of significance ended after World War II in 1946 when extensive changes were made to the building. There were three distinct periods of the building during its first fifty years:

1896-1907: This first period is categorized as the time when the initial building survived in the city, before the 1906 Earthquake and Fire. By 1905 The Emporium was the most successful department store in California, with annual sales of $3.7 million.[10] During this period, the rotunda under the dome was used for a bronze bandstand, restaurant and ice cream parlor, which was the social center of the store and of the city. The store was successful because of the merger with Golden Rule Bazaar in 1897 and for all the innovative uses the store had, which included "an emergency hospital; nursery for babies; free parcel and checkrooms; elegantly furnished parlors, reading, and writing rooms; eleven elevators; and a special freight elevator, large enough to accommodate a wagon and team."[11]

1908-1932: This period of significance began after the new Emporium was built and opened to the public. While the new building had added an extra retail floor and a larger, grander dome, more changes were made during this period to improve the overall building. In 1916, two more shopping levels were added in a newly purchased building across an alley-like street from The Emporium. Connecting bridges were added between the original and new buildings. A fourth floor also was added on top of the original building in the same year. Annual sales in 1919 were $12 million.[12]

1933-1946: This last period resulted in the construction of an annex west of the Jessie Street building that was purchased in 1916.[13] In 1934 a "Bugle system" was installed in the store to signal the start of business and the start of sales everyday, which became a signature

[10] Carey & Co, Inc., 1998, 6.
[11] *DeWitt's Guide of San Francisco,* 1898.
[12] Carey & Co, Inc., 1998, 11 & 21.
[13] Ibid., 21.

characteristic for The Emporium. More alterations occurred in 1936 with the construction of Art Deco style glass and chrome escalators in the main building.[14]

After these periods of significance major and much needed repairs were made to the building, including updating the mechanical system in 1948 while remodeling the fifth floor offices. In 1977, the entry arcade on Market Street was enclosed while other parts of the building were rehabilitated.[15]

The site and surrounding area of the original Emporium building were significant as well. Before Abby Parrott bought the land for The Emporium at Adolph Feist's urging, the property was owned by St. Ignatius College, now the University of San Francisco.[16] In the late 19th century the property was sold to Abby Parrott because the college felt that its place on Market Street was no longer conducive for studying. This allowed The Emporium to be established on the busy site and to become "a cultural crossroads for decades of Bay Area residents."[17] The new project has revitalized this area by becoming "a complement to such South of Market (SOMA) additions as Sony Metreon and the Moscone Center addition."[18]

Measures to Preserve

In 1996, just months before The Emporium's 100 year anniversary, the building was closed after the company filed for bankruptcy. The legacy of The Emporium and its closing were viewed as a sad loss for many people in the Bay Area. After years of the building being abandoned and empty or being used as a Macy's furniture showroom (during the company's renovation of its main store), the building was sold to Forest City Development California, LLC and Westfield Emporium, LLC.

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[14] Svanevik, 2001, B6.

[15] Carey & Co, Inc., 1998, 4.

[16] Ibid., 2.

[17] Katia Hetter, "San Francisco: Old Emporium Offices Vanish," *San Francisco Chronicle,* 2 Sept. 2004, B1.

[18] Edward Epstein, "Key Boost For Huge S.F. Retail Project: Union pact clears way for Bloomingdale's, hotel," *San Francisco Chronicle*, September 26, 2000, A9. Quote from former San Francisco Mayor Willie Brown.

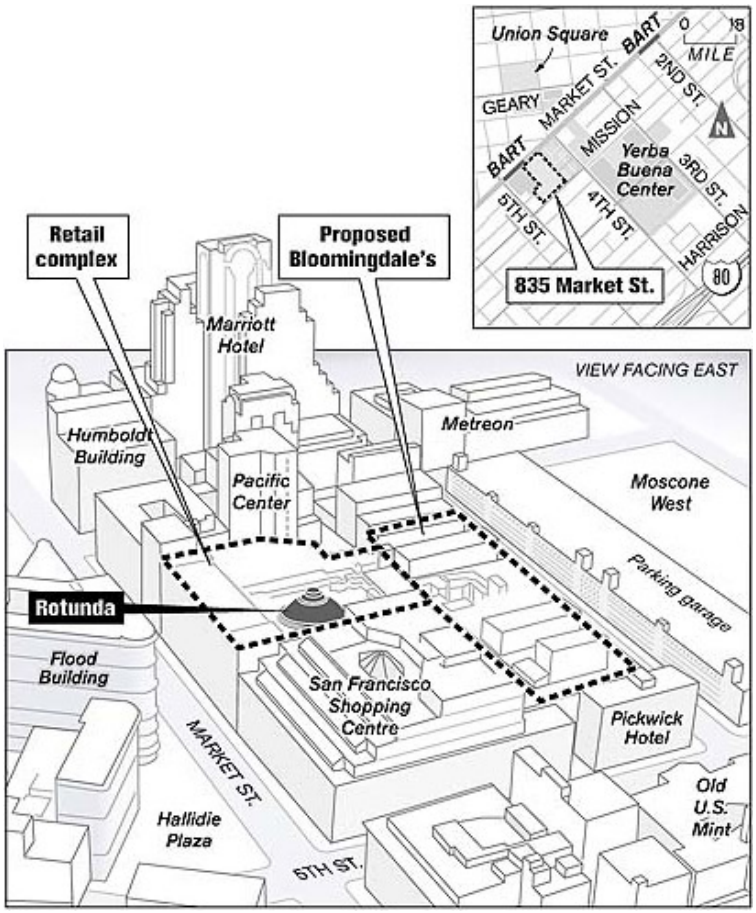

Figure 70: Early diagram of project site and surroundings.

From Forest City Development as cited in Steve Rubenstein, "Emporium bites the dust," *San Francisco Chronicle,* January 24, 2004.

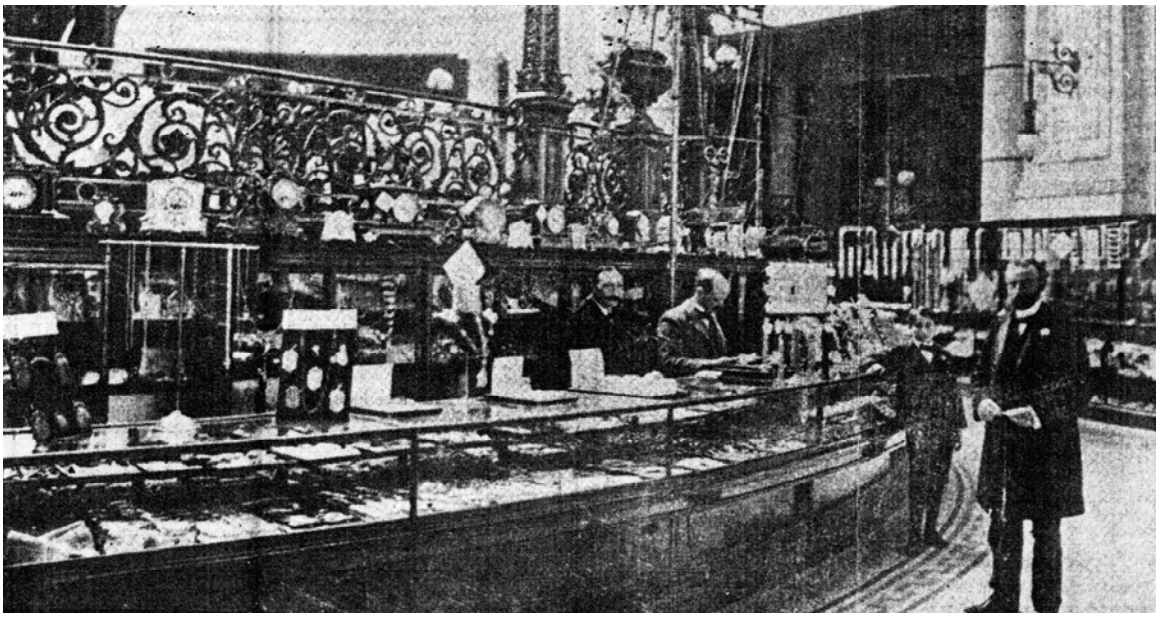

Figure 71: Historic photo of one of the individually owned departments in the Emporium.
From San Francisco Archives as cited in Svanevik, 1995.

Figure 72: Historic photo of the atrium restaurant and ice cream parlor under the dome in 1905.
Frank Judd, Photographer. From Gavin Power and Kenneth Howe, "Shoppers Mourn End of Emporium Era," *San Francisco Chronicle,* August 16, 1995.

Figure 73: Crowd of people looking at model of Bay Bridge in Emporium entrance arcade.
Walter G. Swanson, Photographer. July 20, 1934. San Francisco Public Library Historical Photograph Collection (Folder: S.F. Bridges-Bay-Model).

Figure 74: Historic photo of the escalators in 1936.
September 6, 1936. San Francisco Public Library Historical Photograph Collection (Folder: S.F. Businesses-Emporium-Interior).

Figure 75: Restored escalator in new Westfield San Francisco Centre.
January 2008.

Figure 76: Historic photo of the Jessie Street bridges.
San Francisco Public Library History Room and Historical Photograph Collection: (Emporium Overhead - 2nd Fl.) (n.d. 1950?).

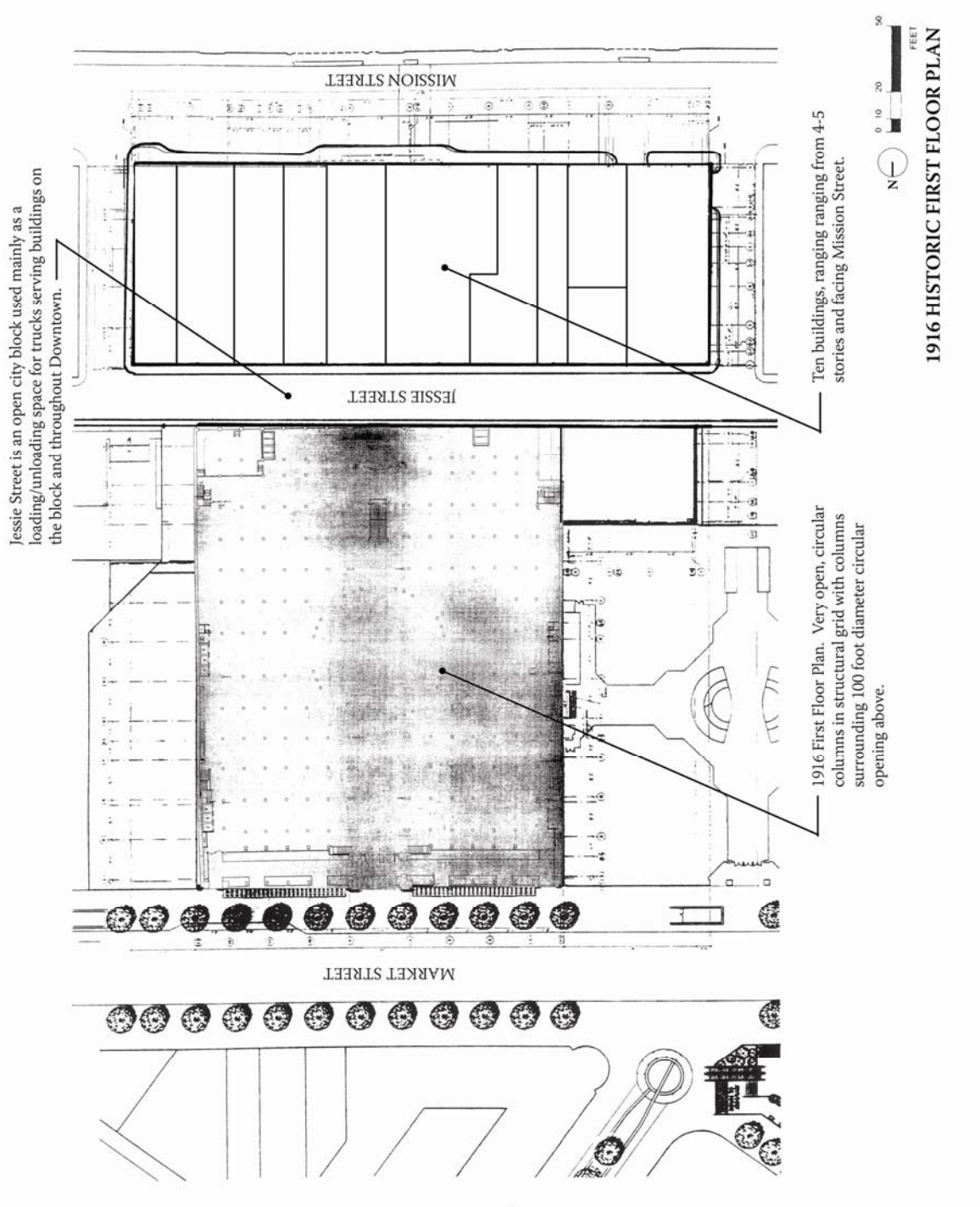

Figure 77: Historic First Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 7.

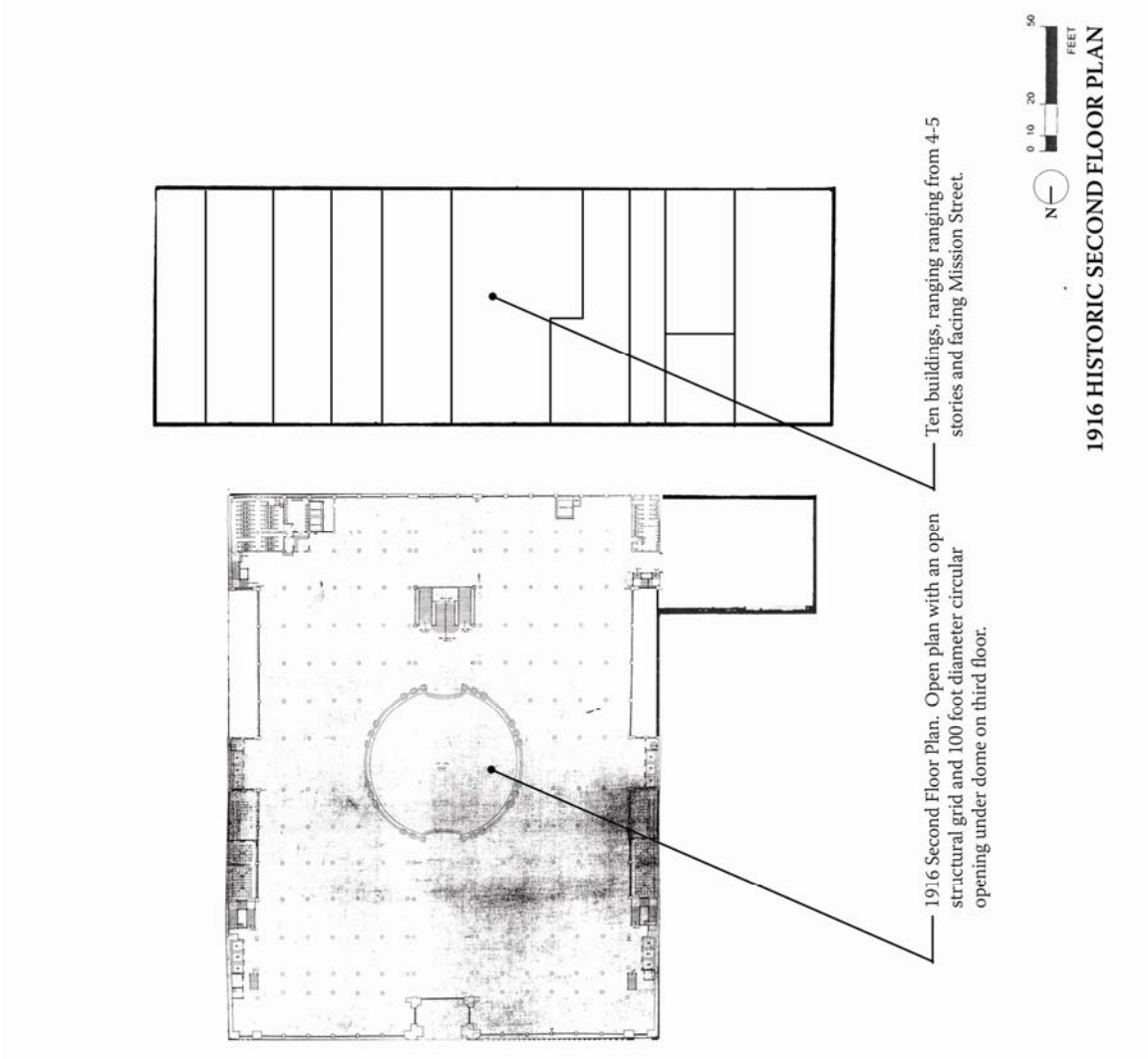

Figure 78: Historic Second Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 8.

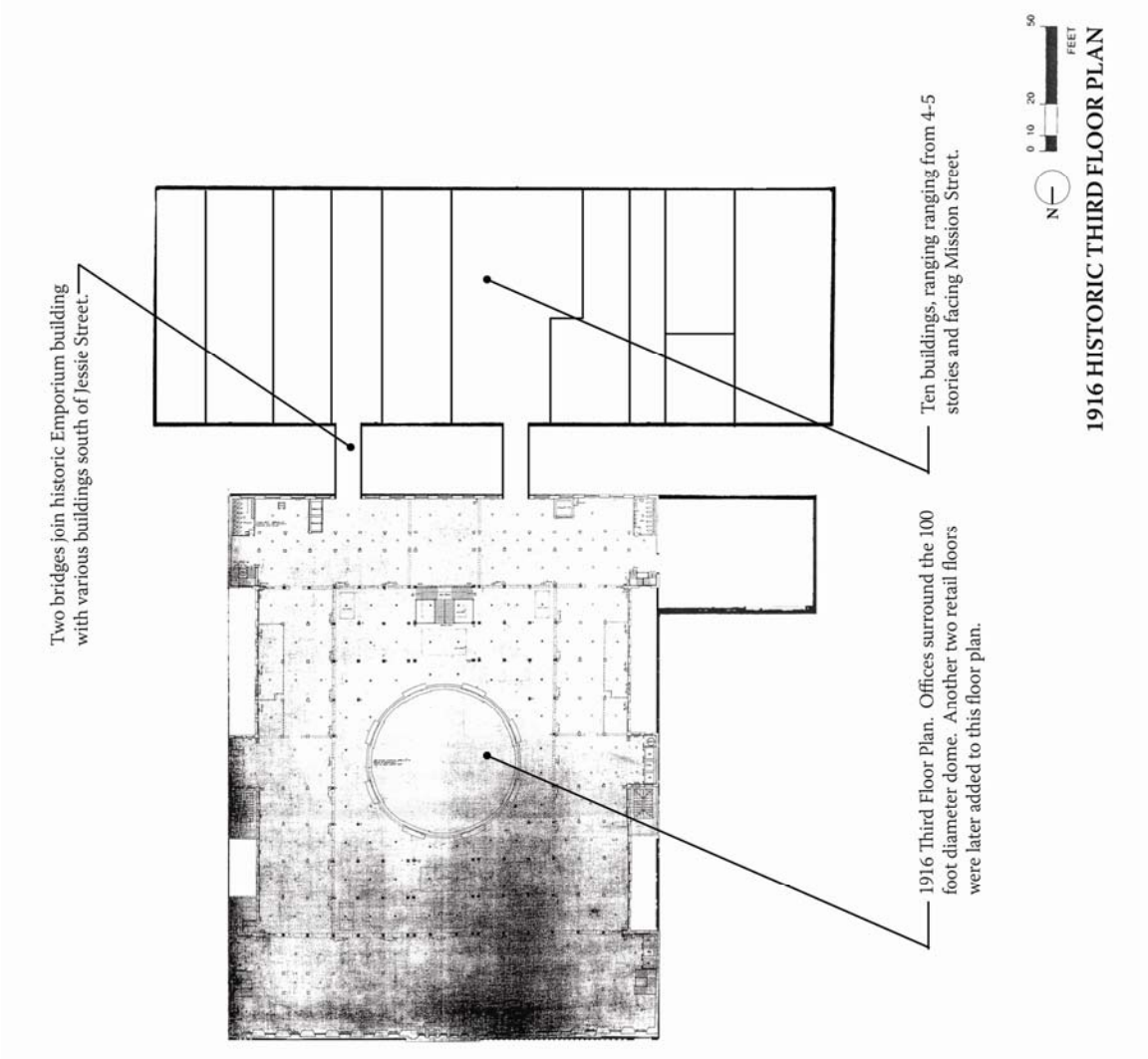

Figure 79: Historic Third Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 9.

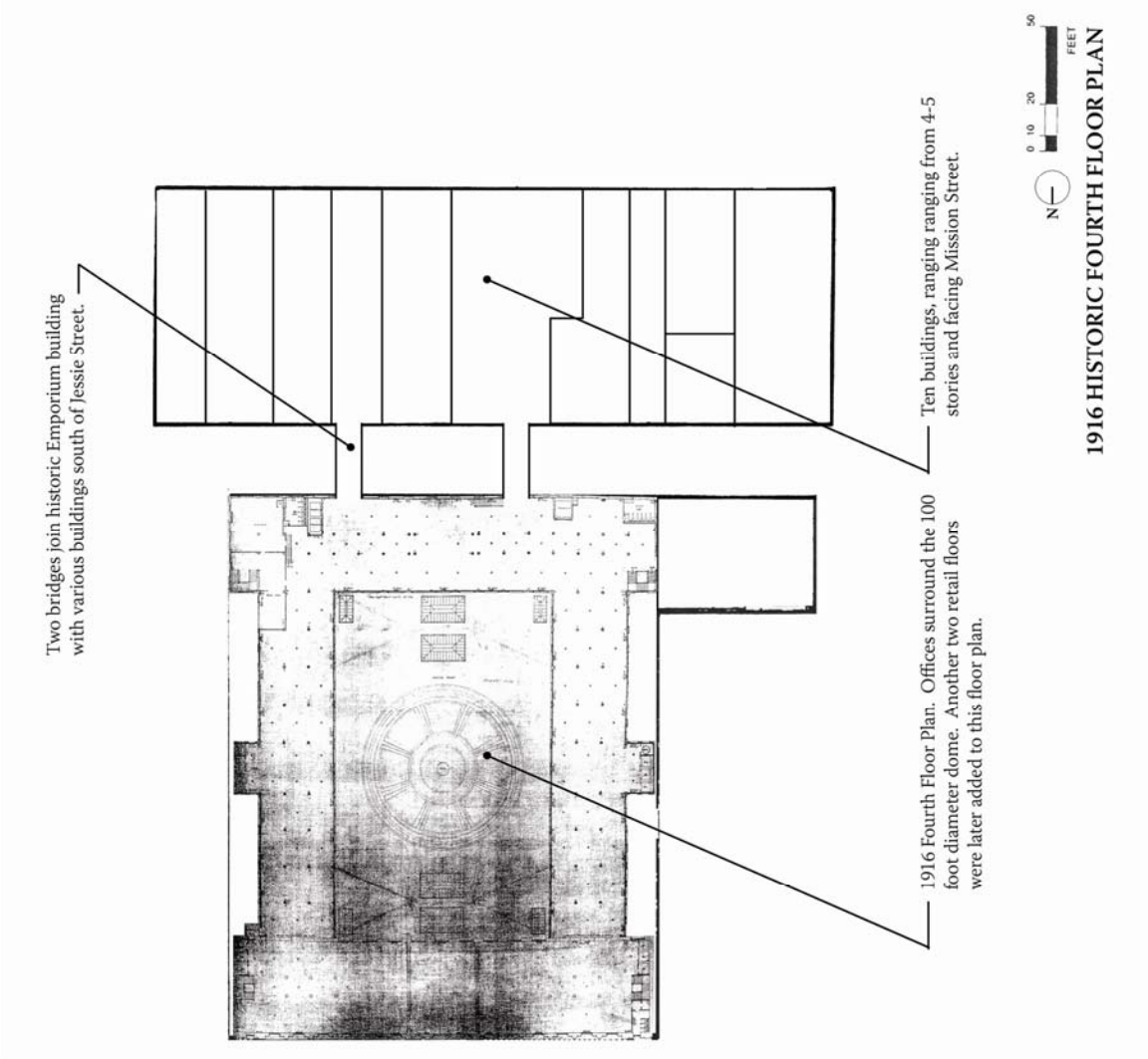

Figure 80: Historic Fourth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 10.

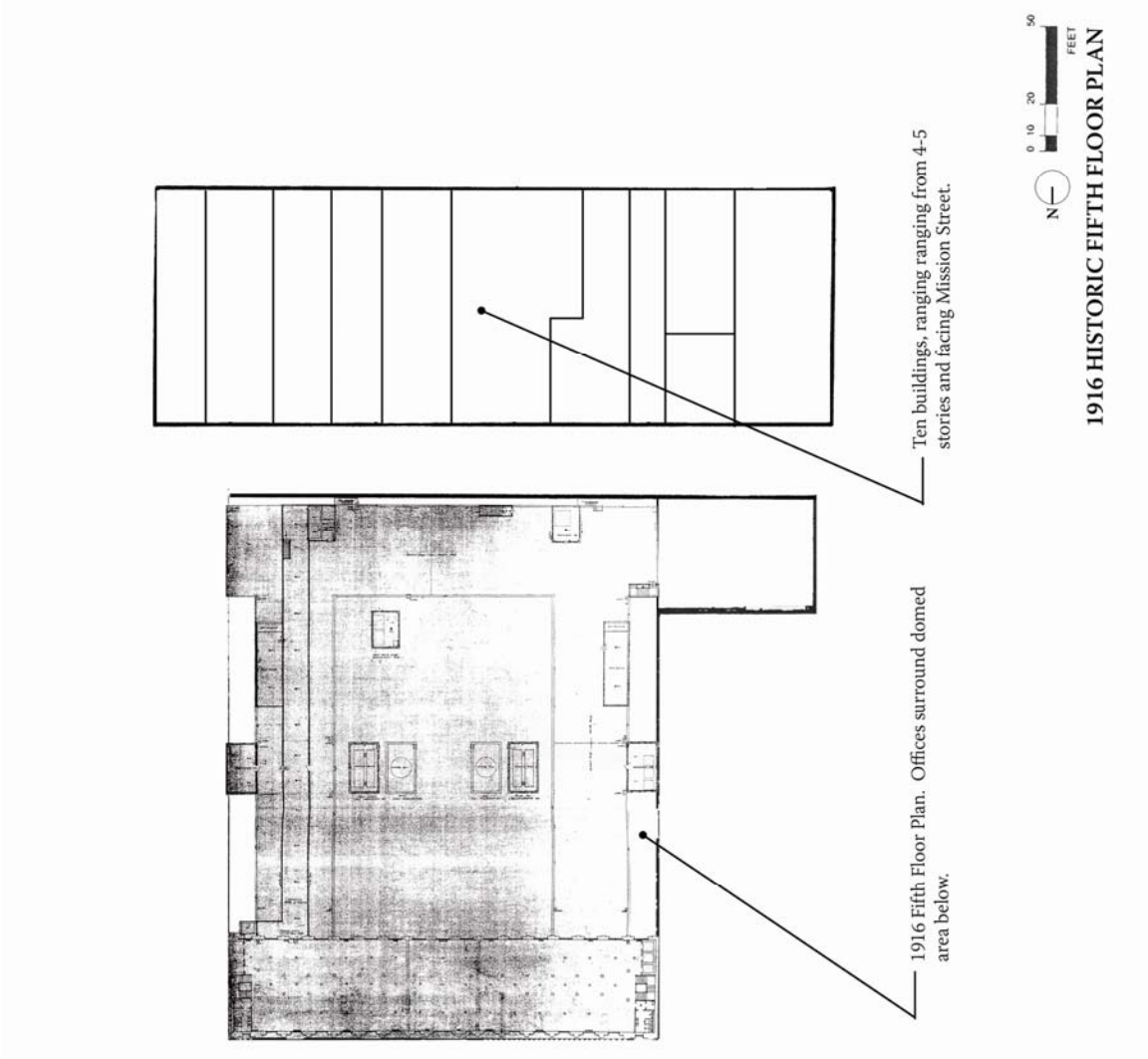

Figure 81: Historic Fifth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 11.

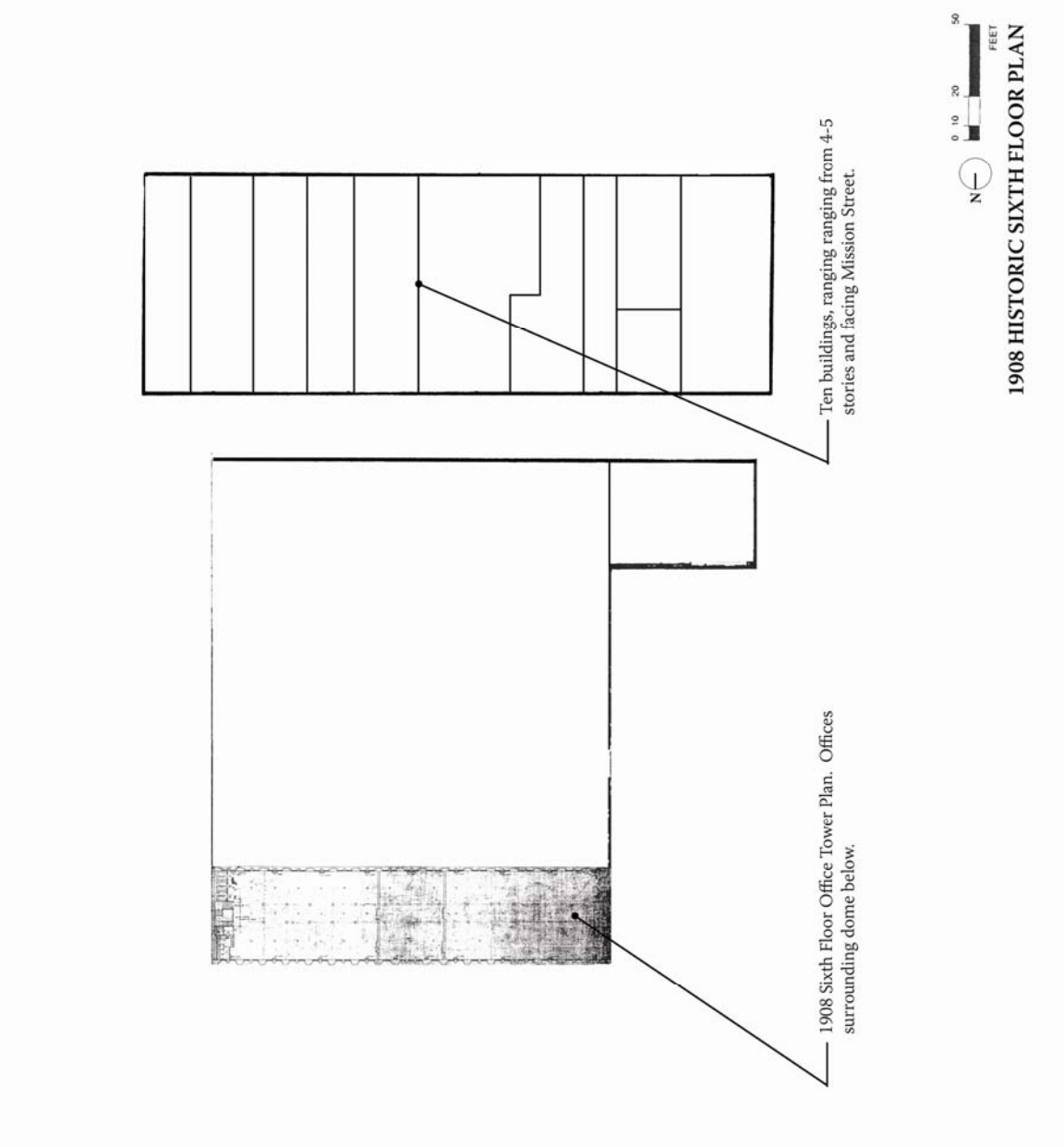

Figure 82: Historic Sixth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 5.

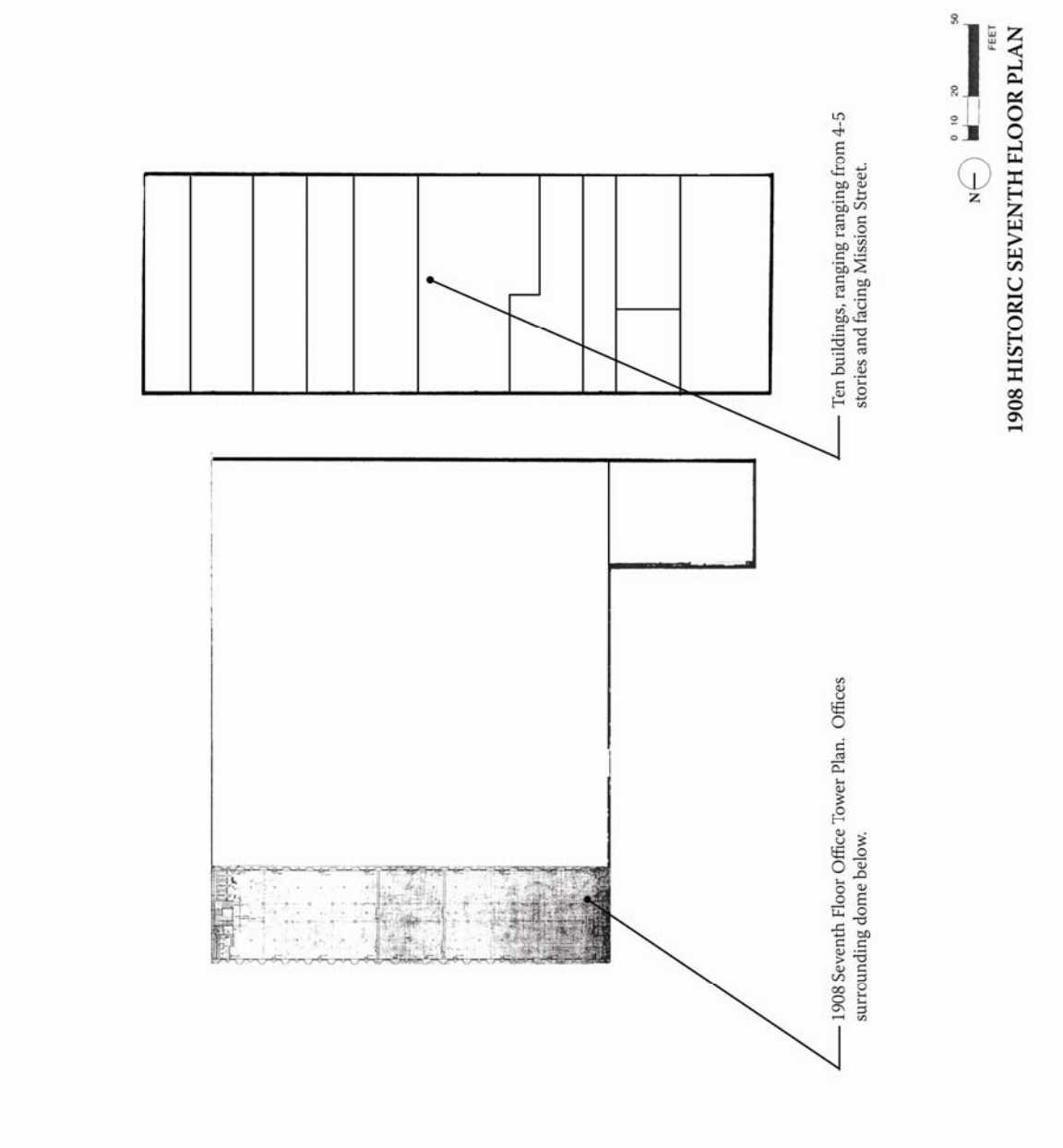

Figure 83: Historic Seventh Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's" and Carey & Co. Inc., 1998, Plate 5.

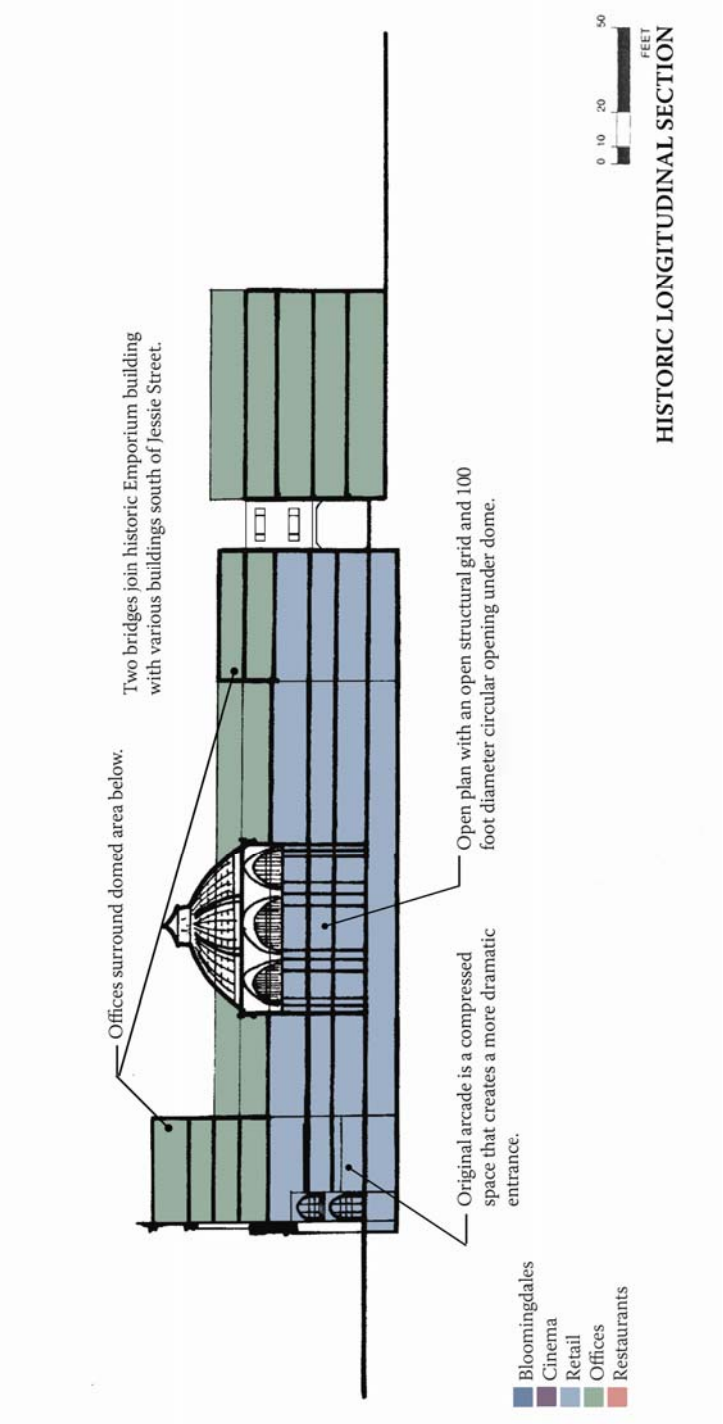

Figure 84: Historic Longitudinal Section looking east.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

The new building opened to the public in late 2006. The building, now called Westfield San Francisco Centre, is a seven-story structure retaining the Market Street façade from 1896 and the glass and steel dome from the 1908 construction. The project comprises over 1.5 million square feet, which is over two times the size of the adjacent San Francisco Centre, which is joined with the new building and situated next door to it on Market Street. The new uses in the building include 170 stores, a 375,000 square foot Bloomingdale's, 237,000 square feet of offices, a food Emporium and a nine-screen movie complex. Westfield San Francisco Centre was the largest private development project in the state during its construction, which ended up costing $402 million.[19] The building was estimated by Forest City Development to generate $400 million annually in sales for San Francisco while attracting 20 million shoppers each year as well.[20] Out of that $402 million in cost, the developer was awarded a $27 million tax break for agreeing to preserve parts of the building. Of that preservation tax break, $21 million was earmarked by the developers for the rehabilitation of the 1908 dome.[21]

Changes to the surrounding site of the old Emporium included closing Jessie Street altogether. Jessie Street, which originally bridged between the original Emporium building and its annex, is infilled to provide a seamless interior space for the new shopping centre. By closing this street and therefore creating a new 550 foot wide lot, the centre was able to more easily bridge Union Square to the north with Yerba Buena Gardens to the south.[22] This connection is meant to allow the area around Market Street to expand and become just as important as the historic Union Square, where many retailers are located, and the newer Yerba Buena area, which consists of many museums and tourist destinations. In addition, no parking was added in this project since there is a city parking lot directly across Mission Street from Bloomingdale's. This concept of not adding parking in the area also stems from the city's goal of reducing vehicular traffic by reducing the number of parking stalls to encourage people to turn to public transportation more willingly.

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[19] Edith Alderette, "Emporium dome put back in place," *San Francisco Examiner*, May 10, 2005.
[20] Dan Levy, "Bloomie's to blend old with the new: New drawings show Bay Area's biggest mall-to-be,"*San Francisco Chronicle,* July 24, 2005, E1.
[21] Dan Levy, "A Bloomie's Bridge," *San Francisco Chronicle,* January 15, 2001, A28.
[22] Ibid., A21 and 28.

The overall centre is organized strategically by Forest City Development California, LLC. The retail floors are organized with "price points," meaning that expensive, luxury stores are located on the ground level; less expensive stores on the second level; contemporary, inexpensive stores on the third level; and other stores referred to as "gift shops" on the fourth level. Offices are located primarily around the dome on the fifth through eighth floors. The rehabilitated dome was raised a total of 54 feet from its original location to be placed in a new rotunda which resembles the historic one.[23] The Market Street façade is organized with boutiques consisting of the luxury stores that are accessible through their own entrances as well as within the interior, which is characteristic of how the façade was originally used after 1908.[24]

But for this case study and the topic of facadism, the more interesting points of the project lie not only in the final design product, but in how that product was achieved. Design considerations and project delivery approach were a major part of this project, and they created a major scandal in the whole development of the shopping centre. These considerations are by far the major reason for analyzing this building in my research.

The project, which was originally expected to be completed in 2003, was delayed because of multiple communication problems between the developer, the city, and the local preservation community. The problems, which dealt with the historic building and the issue on how much of it should be preserved, escalated to a point where local preservationists ended up suing Forest City Development and the owner because some historic fabric that was intended to be preserved actually ended up being demolished without notice to local preservationists.

When the building was originally purchased by Forest City Development and Westfield Emporium, LLC, the developers met with local preservationists and the city and agreed on their preservation efforts for the original building, which was made official in a document prepared by the San Francisco Redevelopment Agency. The developer agreed to keep the building's 1896 Market Street

[23] Ibid., A28.

[24] Levy, "Bloomie's to blend old with the new: New drawings show Bay Area's biggest mall-to-be," 2005, E1.

façade, the 1908 dome, the office tower which included the first 65 feet of the building off of Market Street and wood framed escalators for rehabilitation.[25] David Jones, the project manager from Forest City Development, explained that this was done because preservation was "an important selling point in getting this historically conscious city to accept the development concept."[26] In short, this was the compromise between preservationists and developers, as is typical for many preservation projects.

The first delay in the new development occurred in November 2000, when a group of local preservationists who referred to themselves as "San Franciscans Upholding the Downtown Plan" filed suit against the City and County of San Francisco to stop the Westfield San Francisco Centre project from continuing because they felt the project violated the California Environmental Quality Act (CEQA) by allowing most of The Emporium building to be demolished. This was especially unacceptable to the group since the old Emporium building was a Category I building based on its prominence in the city townscape as a large Market Street retail building that had a great amount of integrity as a Beaux-Arts structure. A Category I building can be categorized as of "the highest architectural and environmental importance—buildings whose demolition would constitute an irreplaceable loss to the quality and character of downtown." [27] The suit was stopped twice by the California Court and the California Court of Appeals, and the project was therefore allowed to continue.[28]

Construction began in 2003. Sometime between May 19 and August 10, 2004, the first 65 feet of the old Emporium building was demolished.[29] The demolition came as a complete surprise to many preservationists in the city. The Redevelopment Agency, which was the city entity that had the agreement by developers and preservationists to retain certain parts of the building, was uninformed of

[25] Wendy Tanaka, "Bloomie's moving into old Emporium," *San Francisco Examiner,* January 20, 1998, A1.
[26] Levy, 2001, A28.
[27] "Citizens' Group Brings Suit to Halt Emporium Project," *Heritage News: For Members of San Francisco Heritage News,* Vol. XXIX, no. 2, 2001, 1.
[28] "Court Rejects Emporium Suit," *Heritage News: For Members of San Francisco Heritage News*, Vol. XXX, no. 6, 2002, 4.
[29] "Emporium Demolition: How Did This Happen?," 2004, 3.

the demolition as well, with the general counsel James Morales calling it "a serious breach of developer's obligations" as the developers were required to "restore and seismically upgrade" the area. [30]

The developers defended the demolition as legal since they had been awarded a demolition permit by the San Francisco Planning Department. They also claimed that the offices were structurally unstable and they were better off being demolished and reconstructed even though the original Redevelopment Agency agreement stated that the offices were structurally sound. [31] After this demolition was discovered, a spokesman for the owner stated that "the office space is being reconstructed to meet today's seismic and building safety requirements in its previous location and according to the way it appeared in 1908." [32]

On May 2, 2005, nearly a year after the demolition at the old Emporium, the city decided to fine the developers $2.5 million for demolishing the office tower. The fine was meant to be used for historic preservation and to create guidelines for future development and redevelopment projects in San Francisco that involved historically significant buildings. The dollar amount, like the terms of the original redevelopment decision, was a topic of controversy for the preservationists and developers involved. Peter Bartlme (a spokesman for the developer) did not admit fault by saying, "As an investor in this community, we hope the funds tied to this agreement will be used to re-establish certainty in the permitting and approval process to benefit future projects."[33] Gee Gee Platt, an influential local preservationist, called the dollar amount low because, "The appraisal we did suggests that the building that is not here anymore was worth $8 million."[34]

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[30] Hetter, 2004, B1.

[31] "Emporium Demolition: How Did This Happen?," 2004, 3.

[32] As quoted from Peter Bartlme. As cited in Charlie Goodyear, "Emporium Developers to pay $2.5 million," *San Francisco Chronicle,* May 3, 2005, B5.

[33] Ibid., B1 and B5.

[34] Dan Levy, "Setting a price on 65 feet of history," *San Francisco Chronicle,* February 6, 2005, H3.

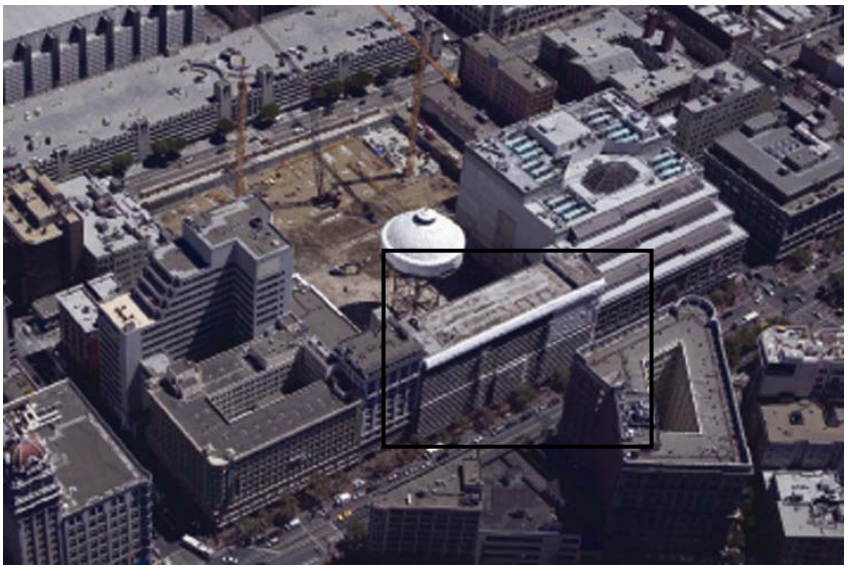

Figure 85: Demolition of the Emporium construction from 1908.
Michael Maloney, Photographer. From Rubenstein, 2004.

Figure 86: Aerial photo of Emporium Building office tower before demolition and dome being supported by scaffolding during construction.
Hamid Fatehi, "The Emporium Redevelopment / Westfield San Francisco Centre," *Structural Engineers Association of Northern California News*, Vol. LXI, no. 08, 2006, 1.

Figure 87: Photo of original Market Street façade of Westfield San Francisco Centre.
August 2007.

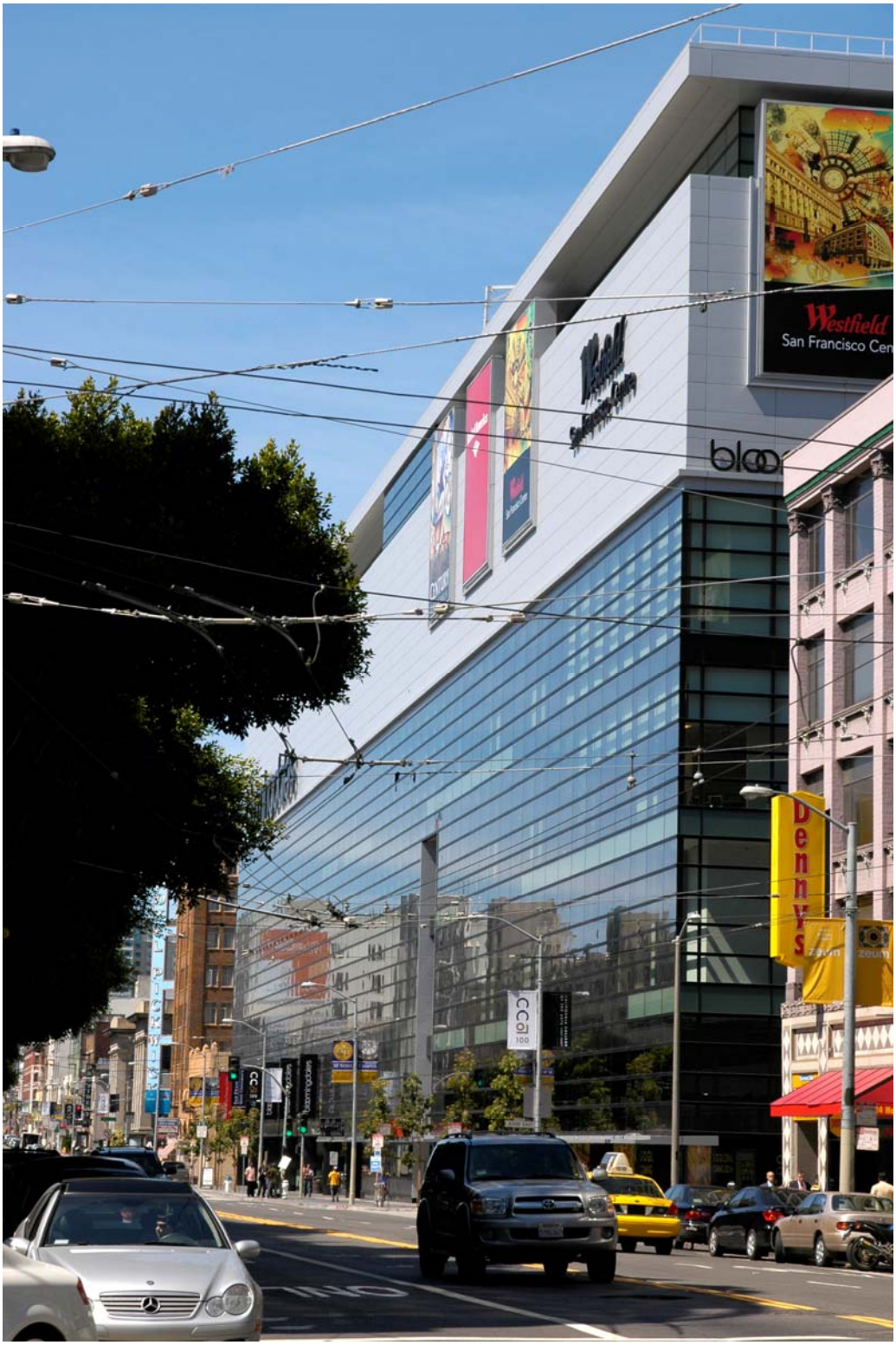

Figure 88: Photo of new Mission Street façade of Westfield San Francisco Centre.
From http://www.flickr.com/photos/skrb/489574016/, May 7, 2007.

Figure 89: View looking up at rehabilitated dome from 1908.
June 4, 2007.

Figure 90: View of reconstructed office tower and new offices near the dome on floors 6-8.
August 2007.

Figure 91: Current view under old Emporium dome.
August 2007.

Figure 92: Interior view of Westfield San Francisco Centre looking towards rotunda.
From http://www.flickr.com/photos/alansf/258209100/, October 1, 2006.

Analysis

This project is a failure when it comes to facadism preservation because of the approach that the developers took to create the project, and how carelessly they treated the historic fabric of this important building in San Francisco history. The communication between the developer and local preservationists was completely non-existent in some important instances of the project, most notably the 2004 demolition of the office towers. Although the city is also at fault for authorizing the demolition while also upholding an agreement to keep the office tower through two different city agencies, it is true that the developers obtained a legal permit for demolition.

While the developers did try to reconstruct the office tower as it once existed, the final product appears uninspiring and non-historical in feel. The reconstruction of the interior office tower portion is placed directly next to the new modern curtain wall construction on the fourth, fifth and sixth floor offices. The new construction and the reconstruction of the historic fabric are drastically different in material quality and proportion, which causes them to compete rather than complement each other. Similarly, the exterior two street-facing façades of the building are drastically different. The north elevation is made entirely of the 1896 façade. Yet, this historic façade's proportions are compromised because the interior floor plates were changed so radically (see Figure 93). Because the new floor heights are different from the historic floor heights, the majority of the windows on the lower half of the façade are unusable and have been covered on the interior with advertisements. The second level floor plate is visible through the large transom windows above the main entrance as well. All of these changes are subtle, yet they drastically change the appearance of this historic façade.

The south façade facing Mission Street, while completely detached visually from the Market Street historic façade, clashes with the historic fabric because of different material approach and proportion. The south façade consists of a substantial glass curtain wall that gives the appearance of a completely new building while hardly relating to the little historic fabric that does still exist in the structure.

On the interior, the dome is the only portion of the building that is historic. The reconstructed office tower and rotunda under and surrounding the 1896 dome are one attempt to relate to the historic structure. Yet, the integrity of the space is lost because of the absence of character defining features. While the dome is rehabilitated well and its image is placed throughout the center as a marketing tool, the space under the dome is lacking in historic character. The rotunda once held a bandstand, ice cream parlor and restaurant. Today, it holds virtually nothing in an incredibly large space. The potential to create a highly significant and sensitive environment in this area was strong, but the result of only placing movable chairs in the area denies the potential of maintaining integrity for the historic fabric. This project should serve as a reminder of what is possible by some developers when it comes to facadism projects and what should be looked for to try and prevent this from happening again.

Proposed Redesign

The Westfield San Francisco Centre is undoubtedly a confusing structure when one enters through the original Market Street façade of the old Emporium building. The experience within the building currently does not reflect the historic fabric that has been kept and included into the new construction. This redesign is able to address many more issues relating to the historic fabric and site than the current project. Many improvements were made to this structure, making it possible to retain some of the atmosphere and overall tone of the historic building. Refer to figures 102 to 111 for a visual explanation of the changes that have been made to this project regarding facadism and the new guidelines for improving facadism projects (found in Chapter 12). The proposed redesign of Westfield San Francisco Centre is a combination of the needs of the historic building while trying to meet the programmatic needs of the new project.

The main approach for completing the redesign of the Westfield Shopping Centre was to establish what once had existed in the space, and to identify any character defining features that were lost but should have been reflected in the new construction. Major changes to the configuration of the entire site include re-opening Jessie Street, a small alleyway used by cars and trucks to serve the buildings on the entire block. This street was closed to local traffic with the construction of the new shopping centre.

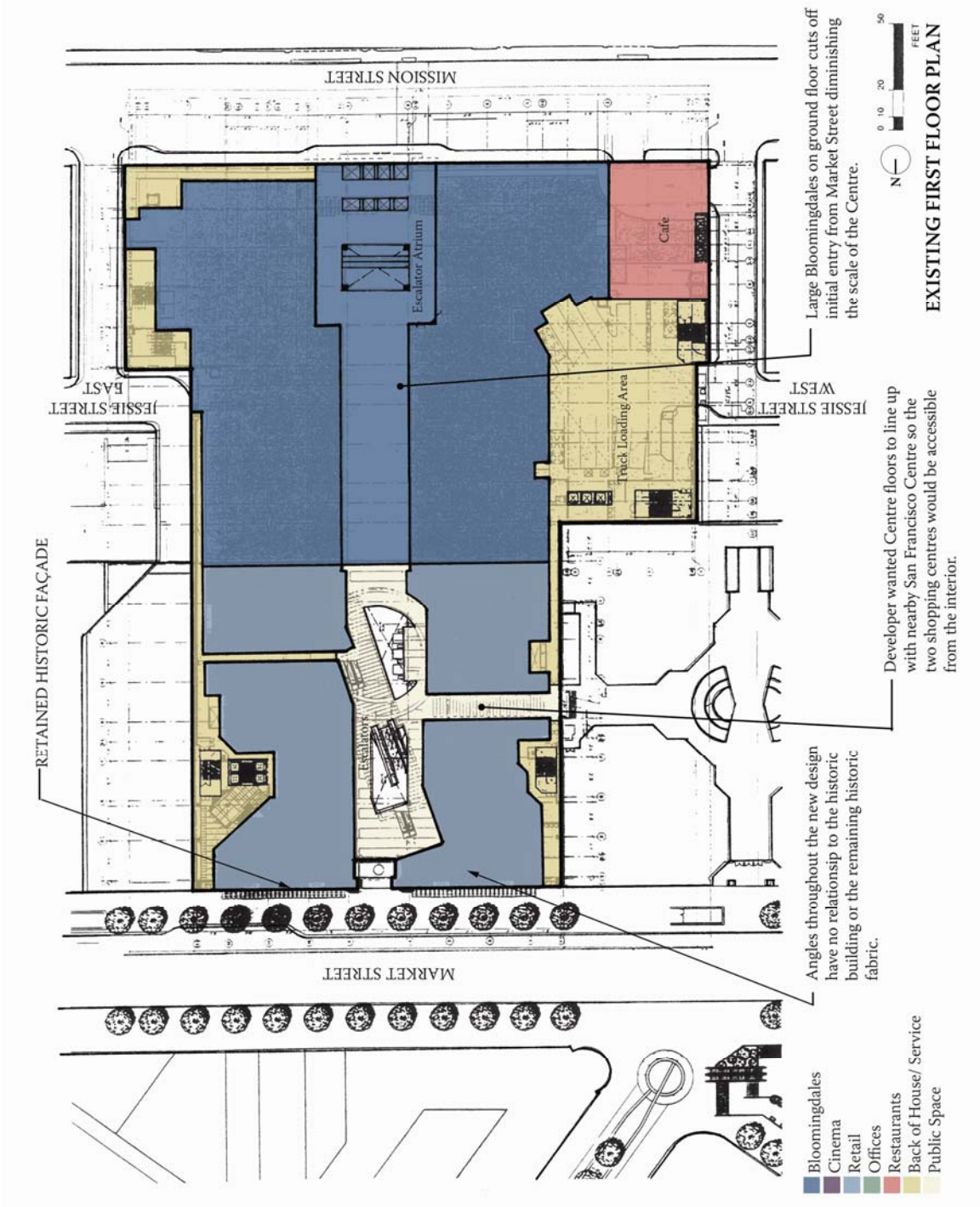

Figure 93: Existing First Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

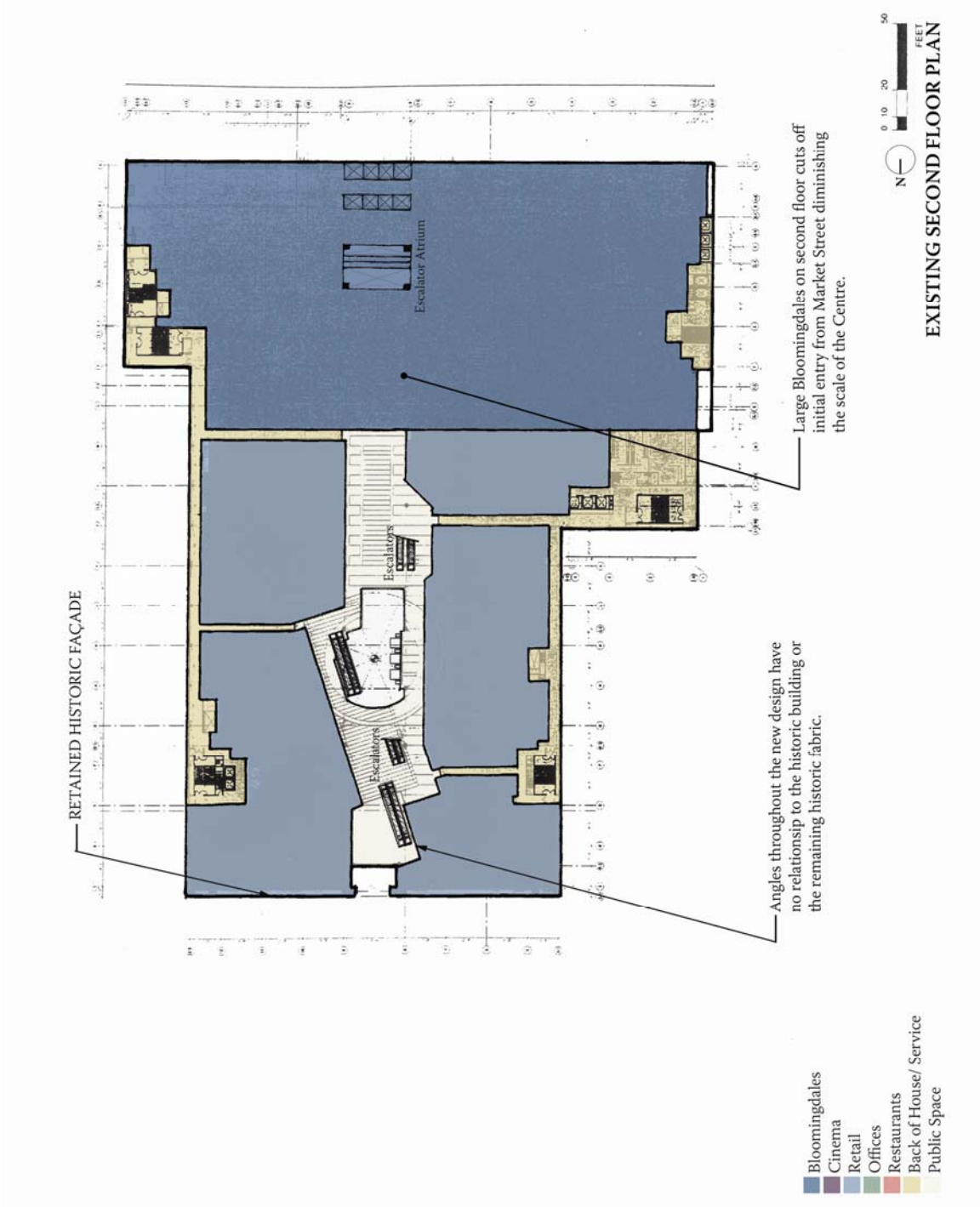

Figure 94: Existing Second Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

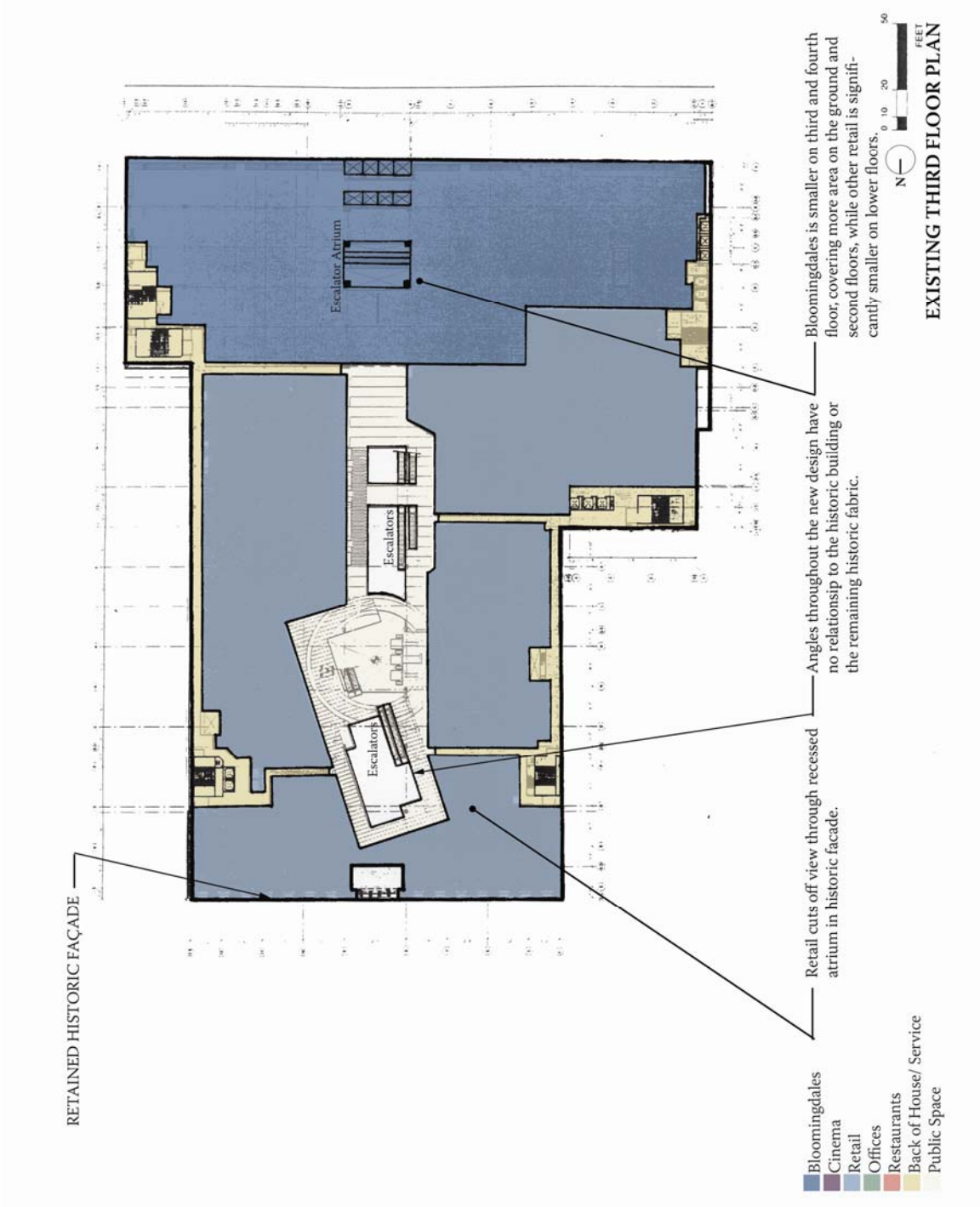

Figure 95: Existing Third Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

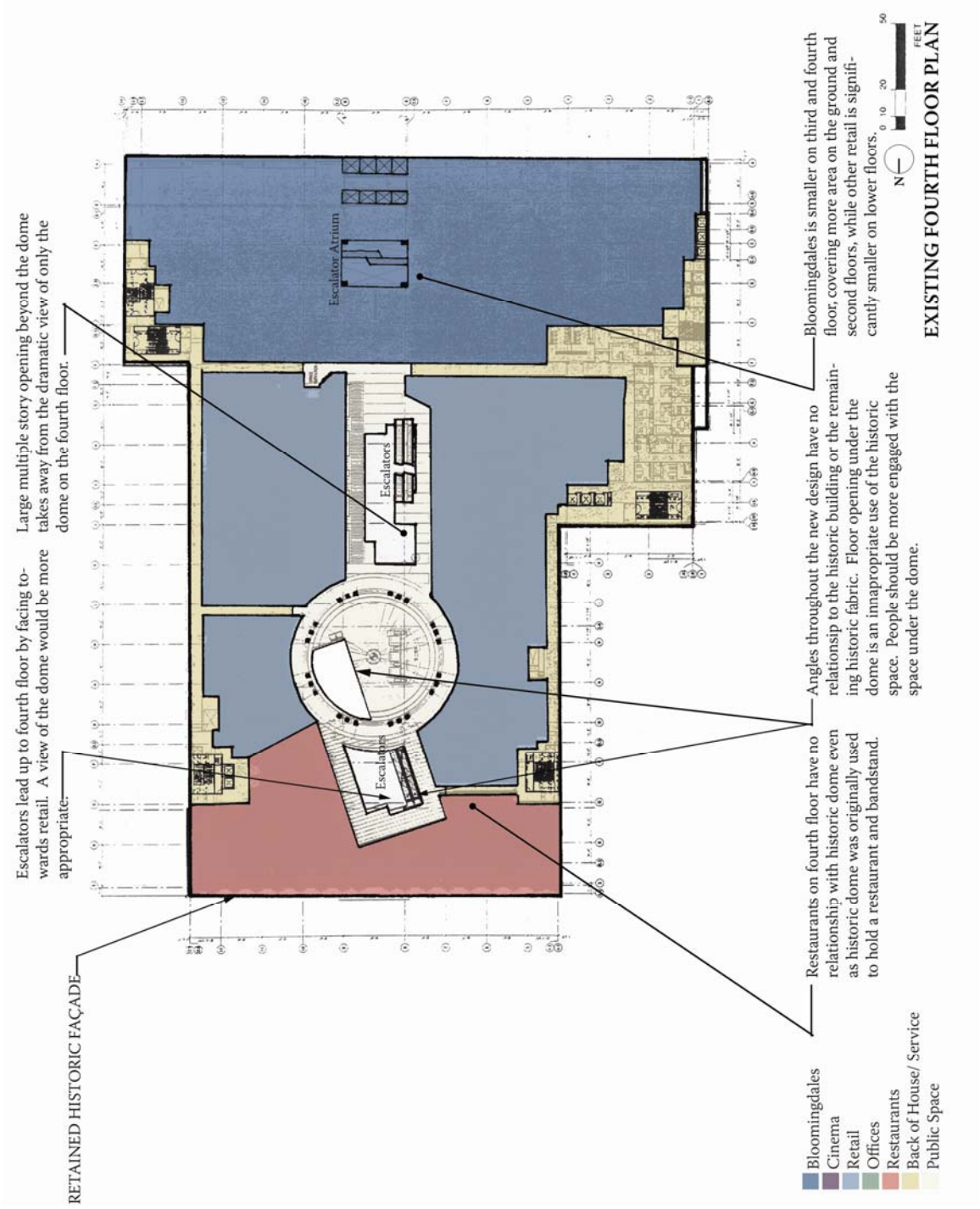

Figure 96: Existing Fourth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

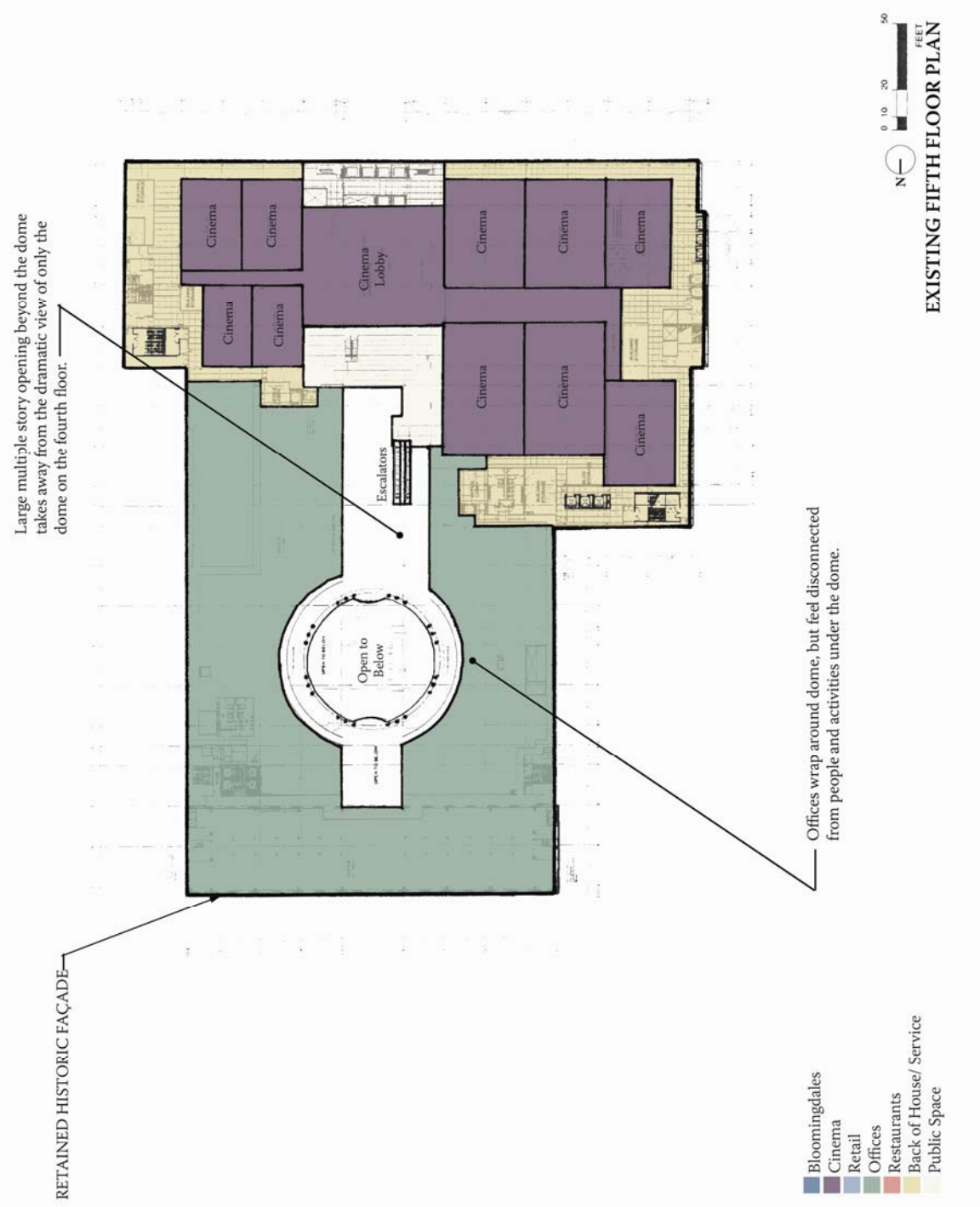

Figure 97: Existing Fifth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

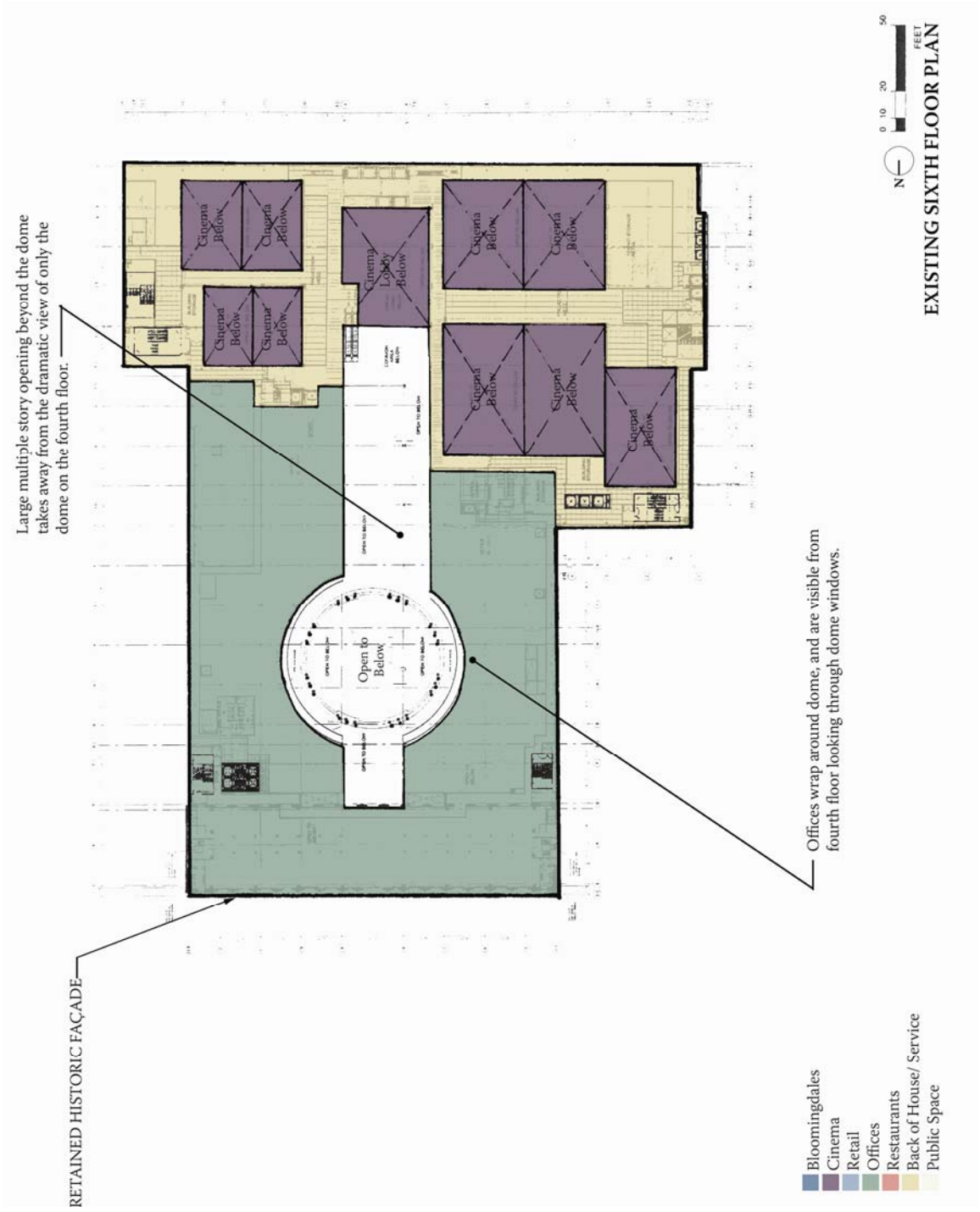

Figure 98: Existing Sixth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

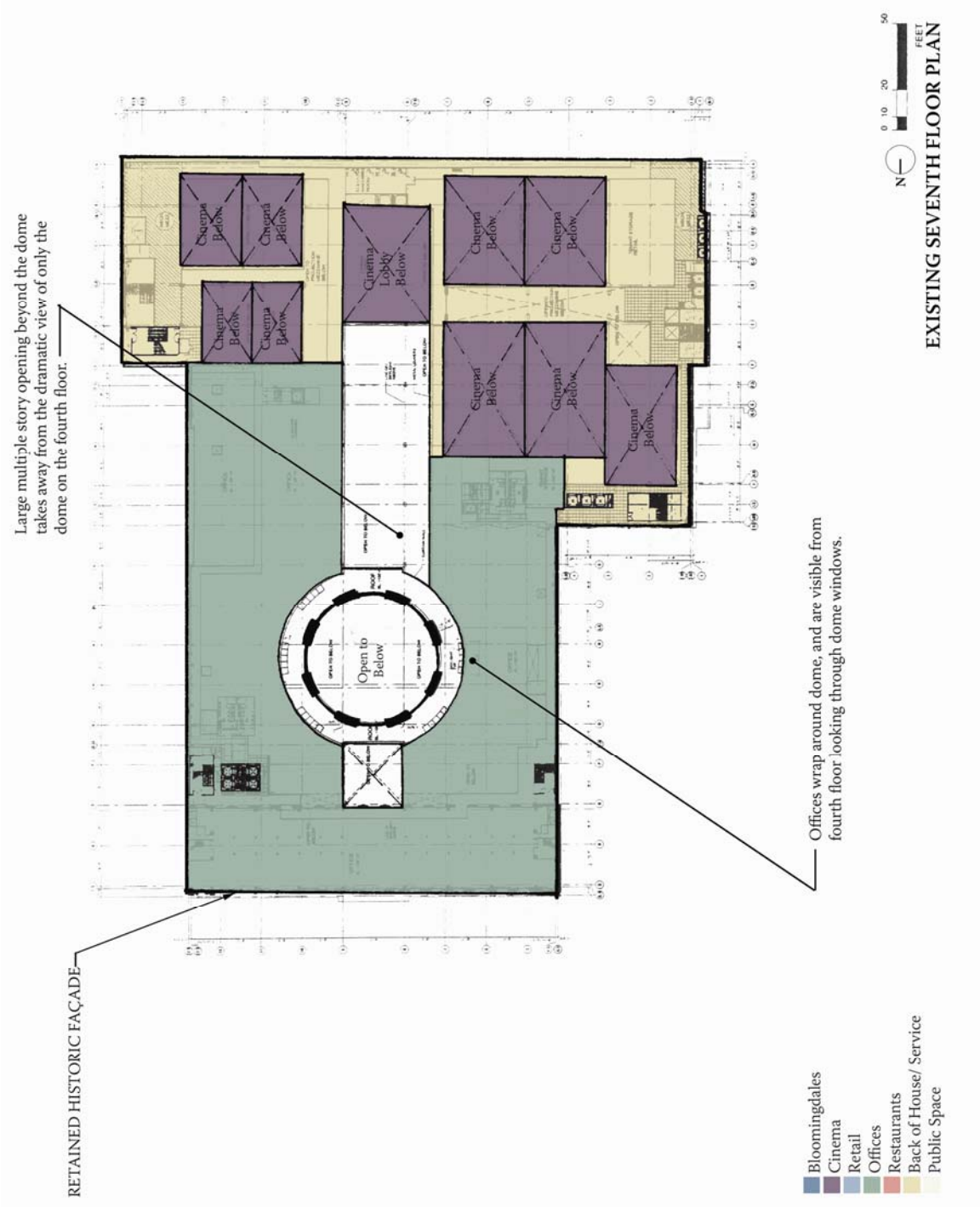

Figure 99: Existing Seventh Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

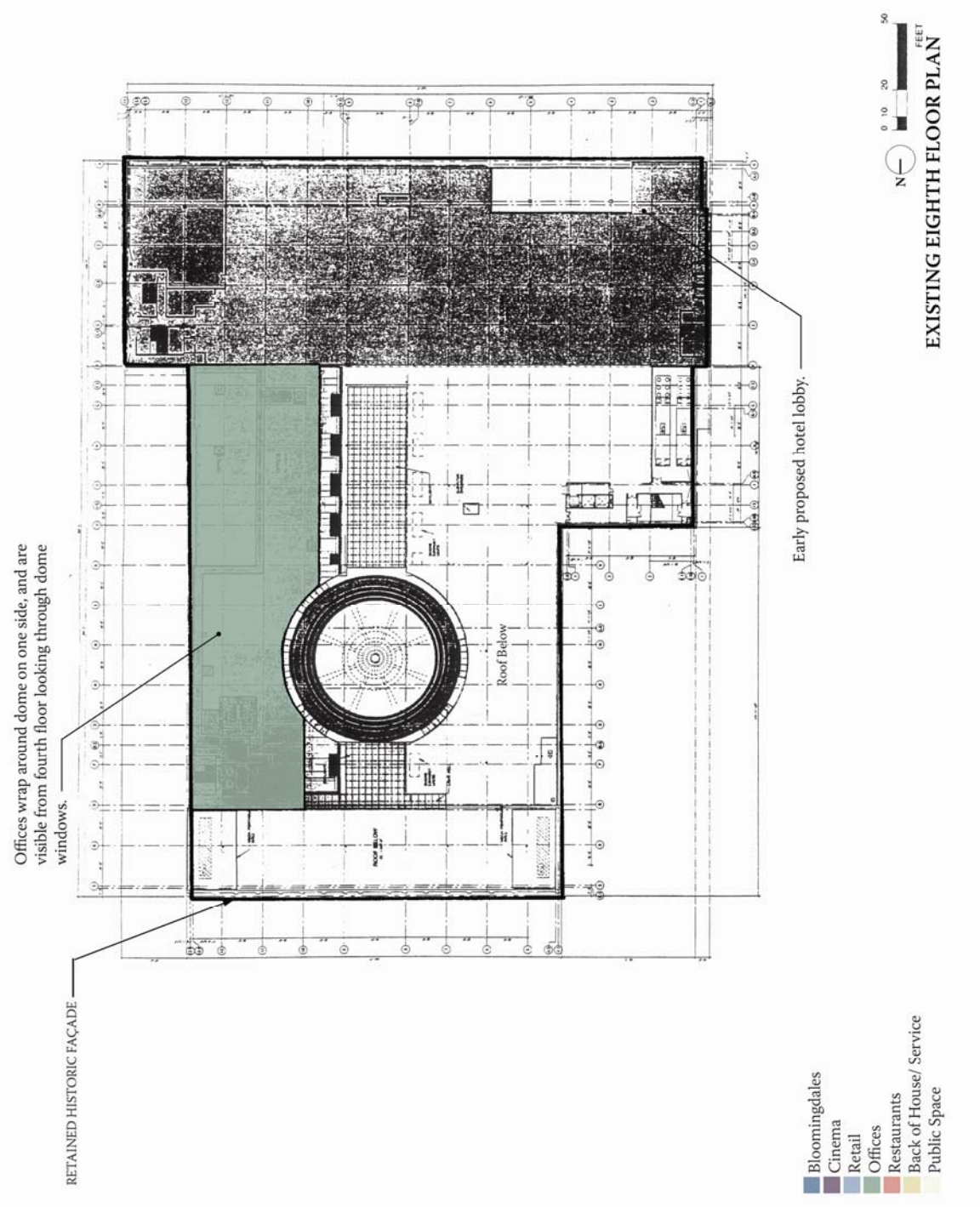

Figure 100: Existing Eighth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

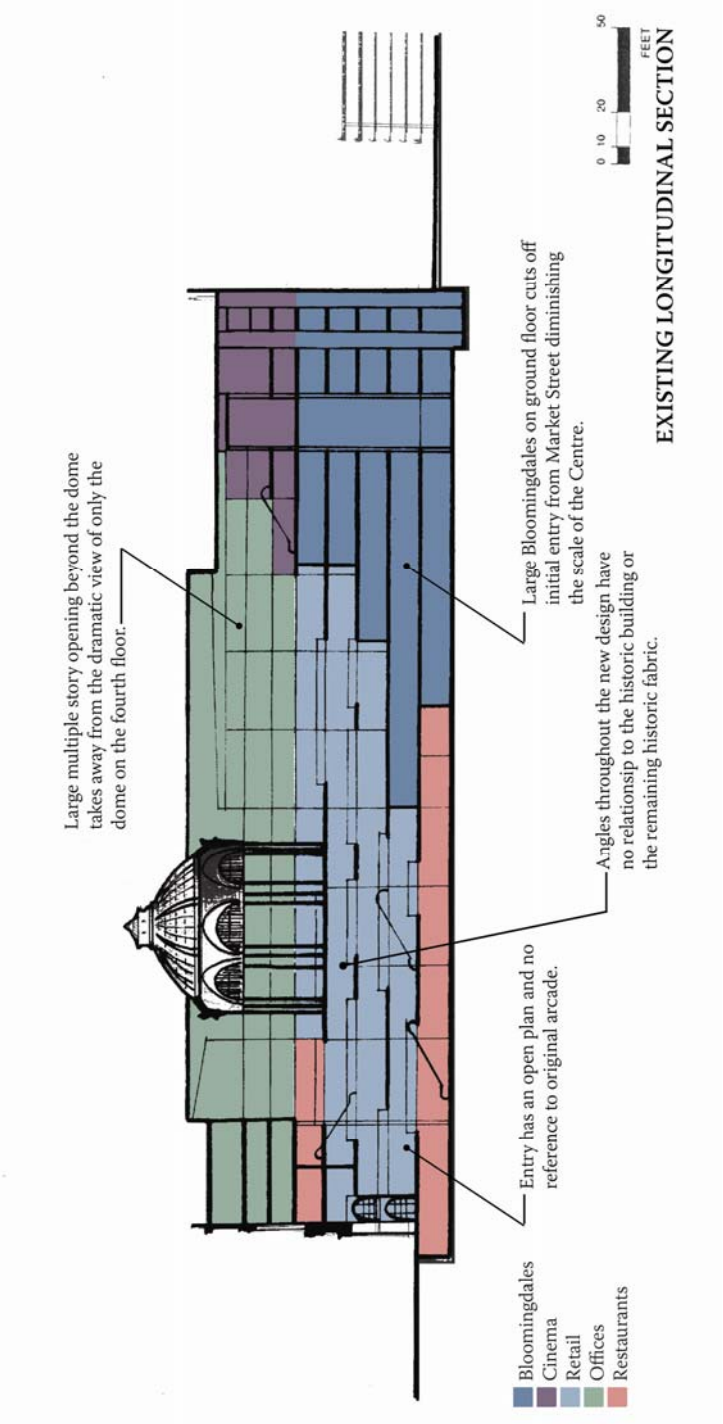

Figure 101: Existing Longitudinal Section looking east.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

The redesign proposes opening Jessie Street again to pedestrian use during the day and making it accessible at night for delivery trucks. This concept is similar to other pedestrian oriented streets located in San Francisco, such as Maiden Lane (near Union Square) and new streets such as Mint Plaza, behind the old Mint building directly adjacent to Westfield San Francisco Centre, and Yerba Buena Lane, directly adjacent to the Contemporary Jewish Museum. By opening Jessie Street again, the orientation of the city block remains and allows the site to remain as two distinct blocks, as they existed historically.

The square footage proposed in the current design is similar to that of the proposed redesign. Retail continues to exist on the first three floors, with a larger footprint on the ground floor. Bloomingdale's is still located on floors one through four, yet the department store loses some square footage on the first and second floors as Jessie Street remains in this proposed design. The advantages that Bloomingdale's has in this new design are additional signage and street frontage on Jessie Street. Bloomingdale's boutiques spill out onto Jessie Street while the department store utilizes sky bridges above. The environment created by Bloomingdale's and other cafes and restaurants on Jessie Street continues to encourage shoppers to enter the department store. The restaurant and cinema square footage stays consistent with the current design, even as the uses were somewhat relocated.

A major change to the site is the addition of bridges that join the two blocks to each other as the Emporium once was joined to various buildings south of Jessie Street. Two two-story bridges were historically located on the third and fourth levels of the Emporium. The new design suggests that three two-story bridges should be inserted into the site above Jessie Street. Two bridges will serve the upper two levels of Bloomingdale's, while the third bridge will be a double-height space used to access the cinema from the historic dome. These bridges can enhance the pedestrian experience along Jessie Street below.

The changes to the interior are sensitive to the current design, as the redesign attempts to retain similar square footage for each programmatic use. Openings to the various floors are kept at a minimum and reflect the location of the historic dome that was once located on the first floor.

Also related to the Market Street façade is the ground floor arcade that is part of the historic office tower. The office tower, which remained after the initial demolition contractors left the site in 2004, is retained and used in this redesign. The arcade was a compressed, two-story space that was accessed through the main entrance.[35] The historic arcade is utilized to provide a dramatic entry into the main shopping area, while the offices continue to exist on floors four through seven. This movement through a compressed space into a large open space will provide a unique experience to shoppers.

The location of Bloomingdale's is restricted to the south end of the site. The majority of Bloomingdale's exists on floors three and four, with smaller areas on floors one and two to relate to the Jessie Street pedestrian walkway. Bloomingdale's begins on the first floor at the south end of the old Emporium block, with entrances at Jessie Street, and continues to encompass almost the entire south block on the site. The second floor only encompasses the south block, while the third and fourth floors extend towards the dome, a change which does not distract the visitor from the historic dome as a large opening does in the current design. The changes in Bloomingdale's floor plans allow for the department store to have the same amount of square footage, yet a smaller footprint on the ground floor. This can be justified with the integrated use of Bloomingdale's with the Jessie Street pedestrian promenade, which creates an exciting atmosphere for the department store on the ground floor.

When visiting the existing dome location, it is clear that there is a lack of activity existing below the 100' span. The area historically was used as a bandstand and restaurant. In this redesign, the area is turned into the central restaurant location in the Centre, with restaurants surrounding the dome on two levels and spilling out into the rotunda to engage people with the space.

The offices on floors five through seven have been pushed back towards the edges of the site, as they were historically arranged. This is to reflect the historic configuration, and to somewhat conceal the upper level offices, which are currently easily visible to shoppers on the fourth level when looking up through the windows that circle the dome.

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[35] Charles E. Chase, AIA, (Architect, Architectural Resources Group and former President of San Francisco Architectural Heritage) in an interview with the author, January 2008.

Location:	865 Market Street, San Francisco, CA
Original Name(s):	The Emporium, Parrott Building
New Name:	Westfield San Francisco Centre
Original Date Completed:	1896, 1908
New Date Completed:	2006
New Project Size:	1.58 million square feet
New Project Cost:	$402 million
Structure:	steel frame
Character Defining Features:	North Market Street façade; Rotunda and dome; interior escalators
Building Status:	Not listed on the National or State Register of Historic Places
Historic Material Retained:	The 1896 façade that faces Market Street and a 1908 dome.
Original Architect:	Albert Pissis
New Architect:	RTKL, design architect Kohn, Pederson, Fox (KPF), designer of Mission Street façade and Bloomingdale's store KA Architects, executive architect
Other parties involved:	Abby Parrott, original owner and financier of the building Adolph Feist, original lessee of the building Forest City Development California, LLC, manager of all Westfield projects Westfield Emporium, LLC, builder

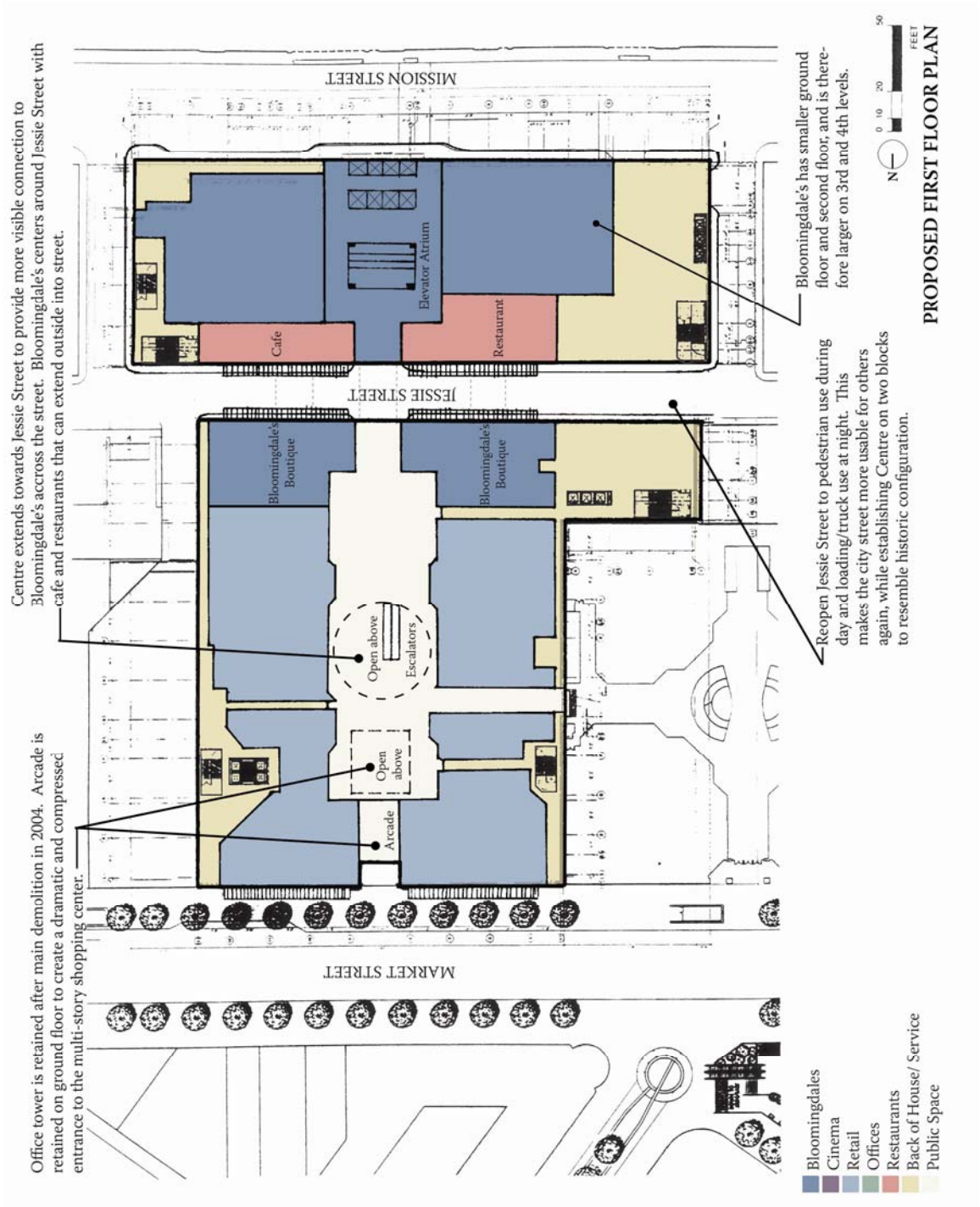

Figure 102: Proposed First Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

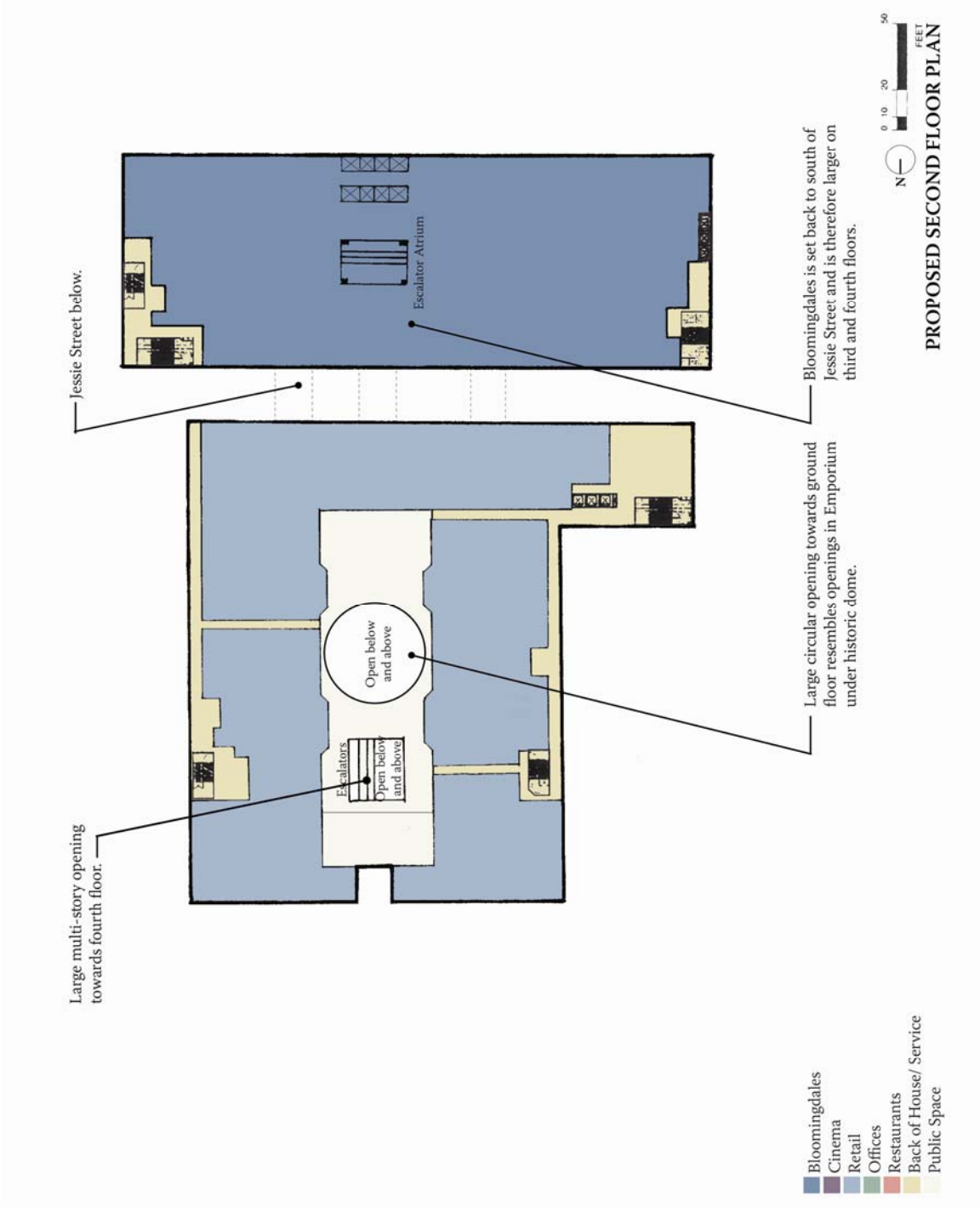

Figure 103: Proposed Second Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

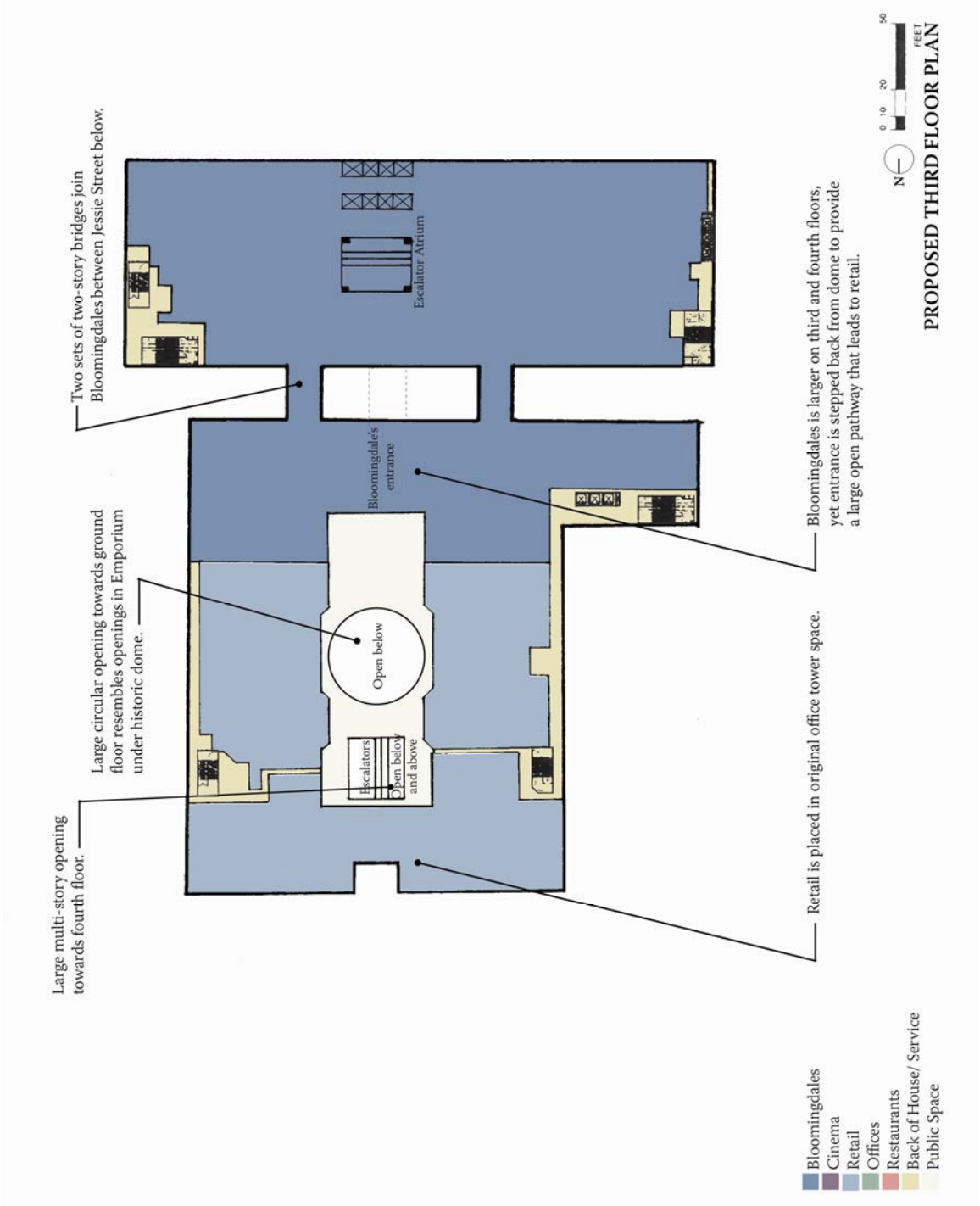

Figure 104: Proposed Third Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

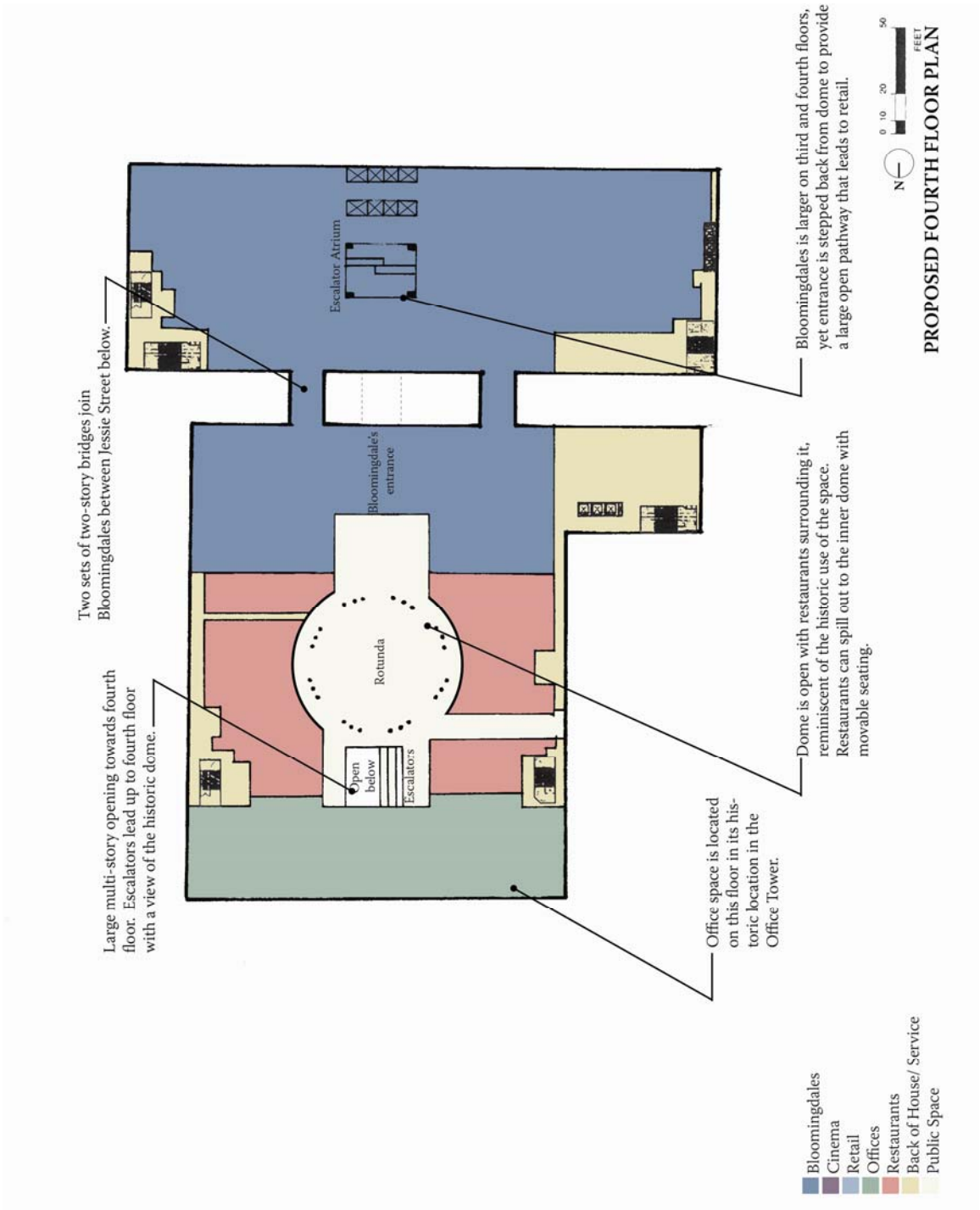

Figure 105: Proposed Fourth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

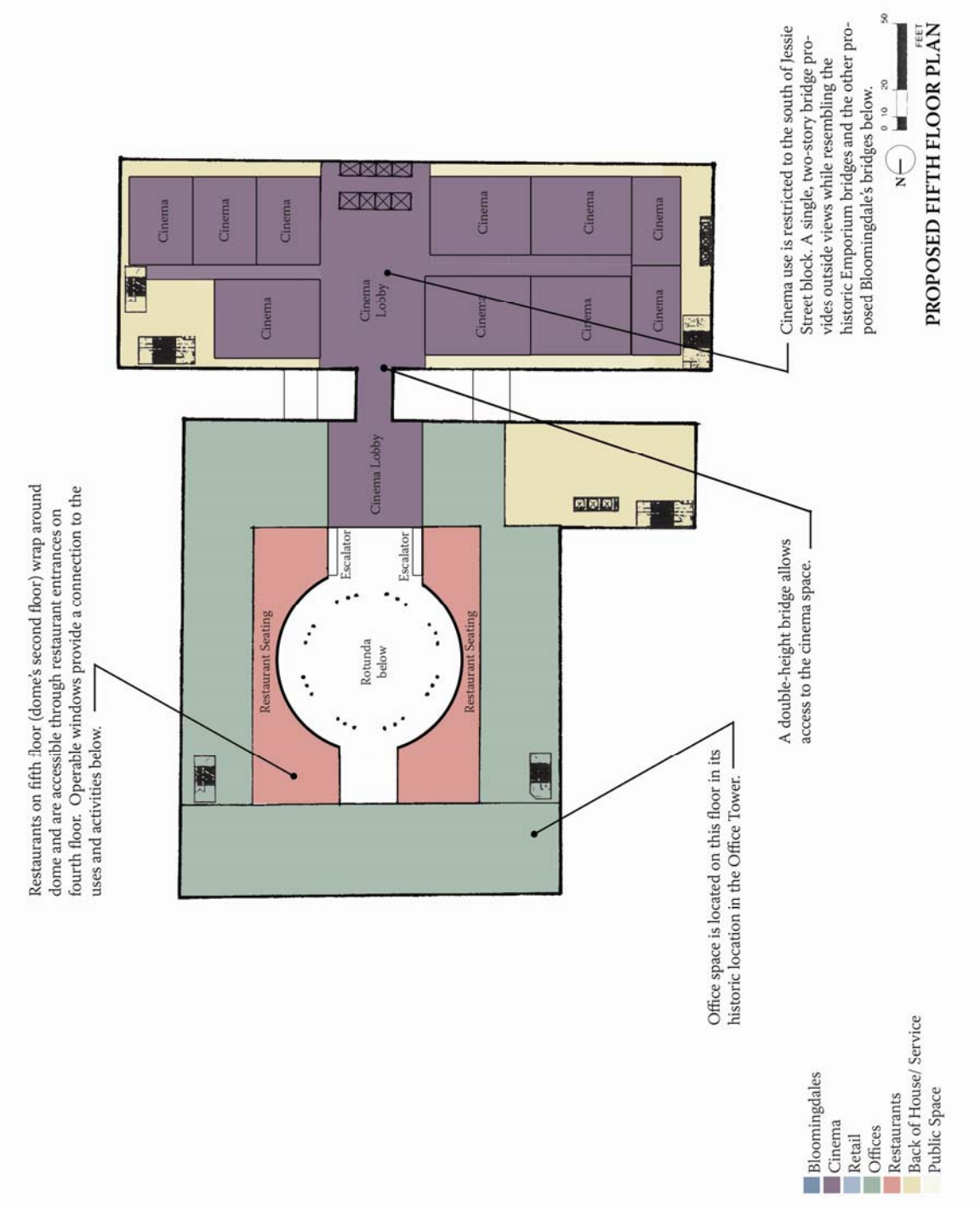

Figure 106: Proposed Fifth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

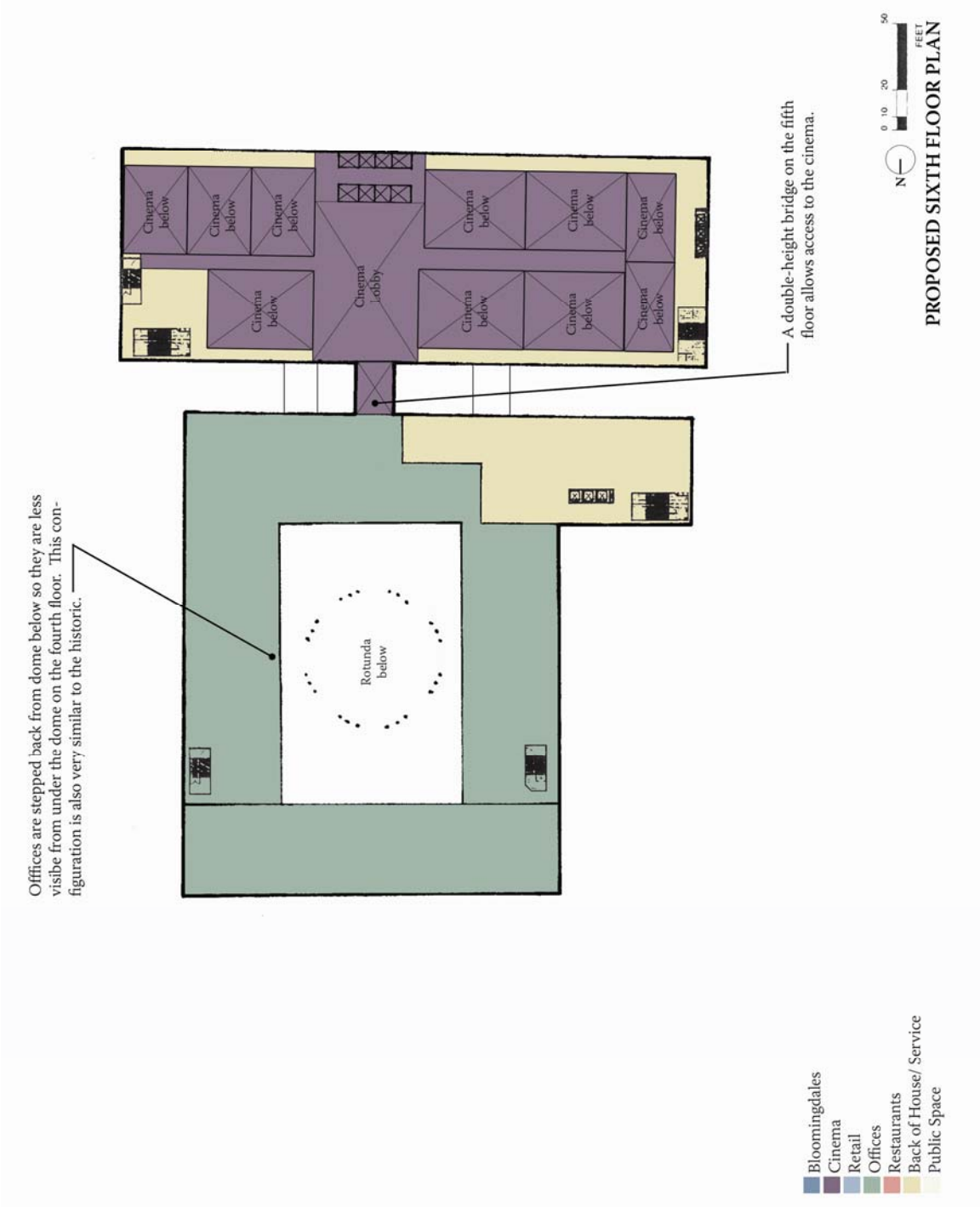

Figure 107: Proposed Sixth Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

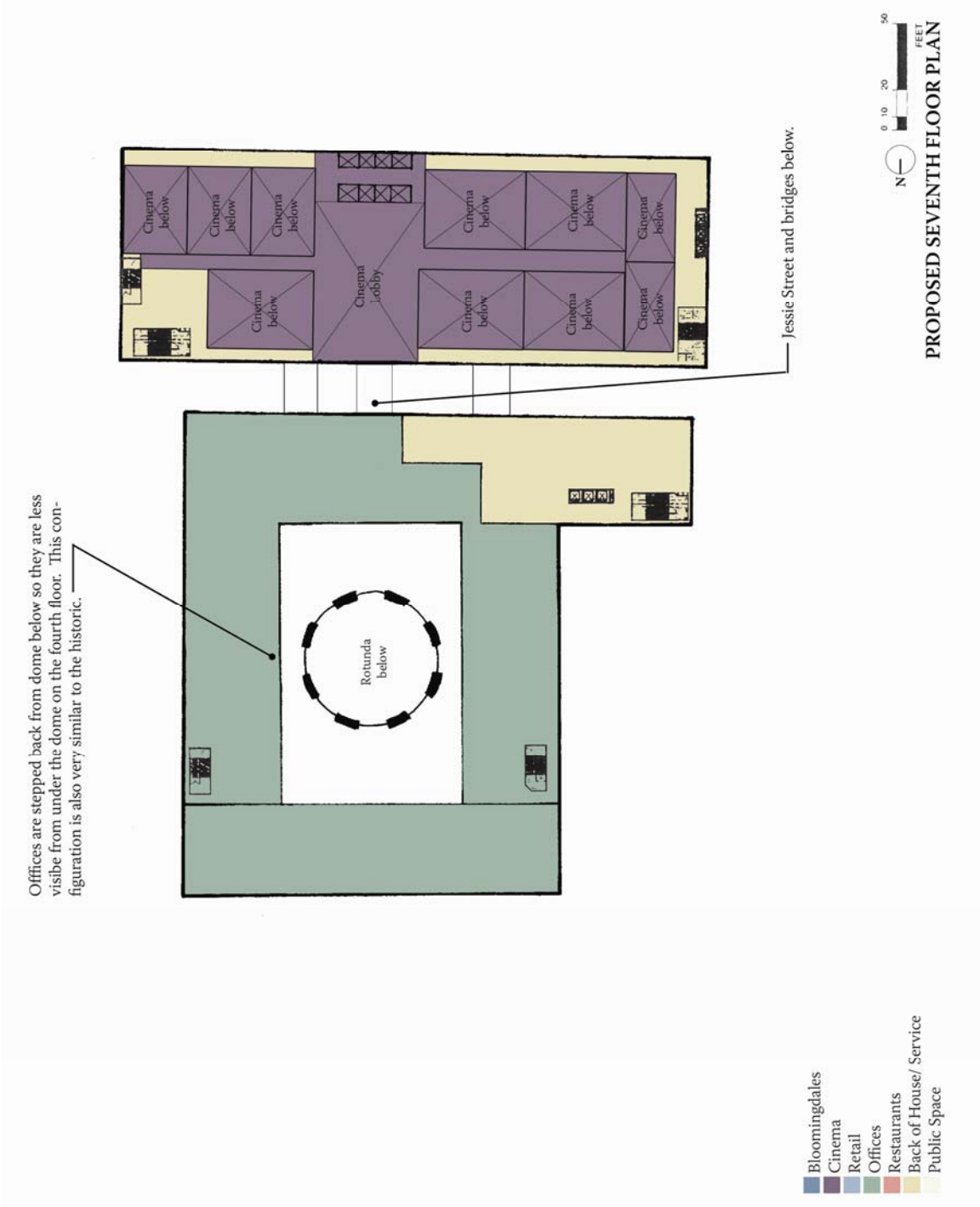

Figure 108: Proposed Seventh Floor Plan.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

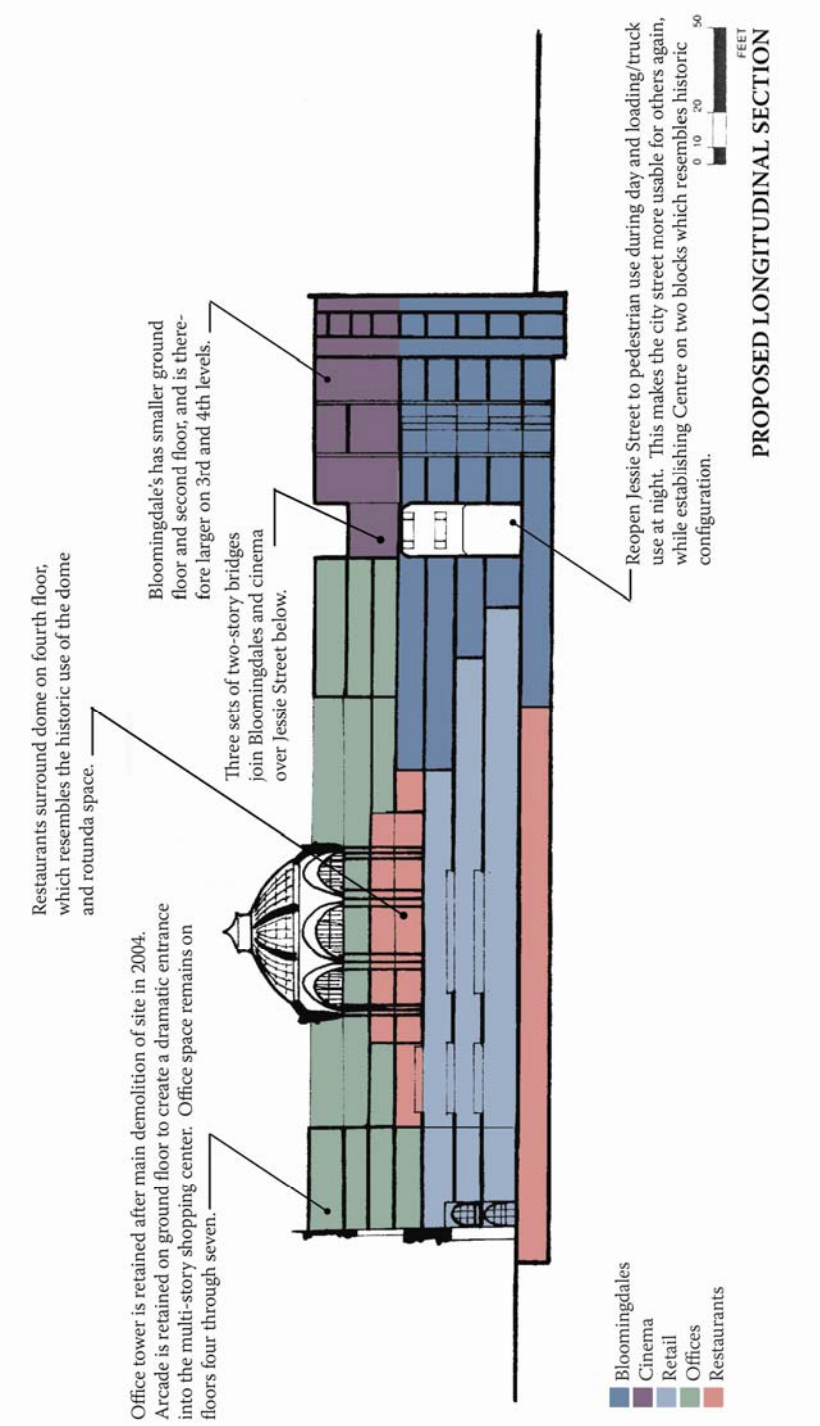

Figure 109: Proposed Longitudinal Section looking east.

San Francisco Architectural Heritage Issues Box No. 08.22.00 [2] "Emporium Development/Bloomingdale's." (base drawing).

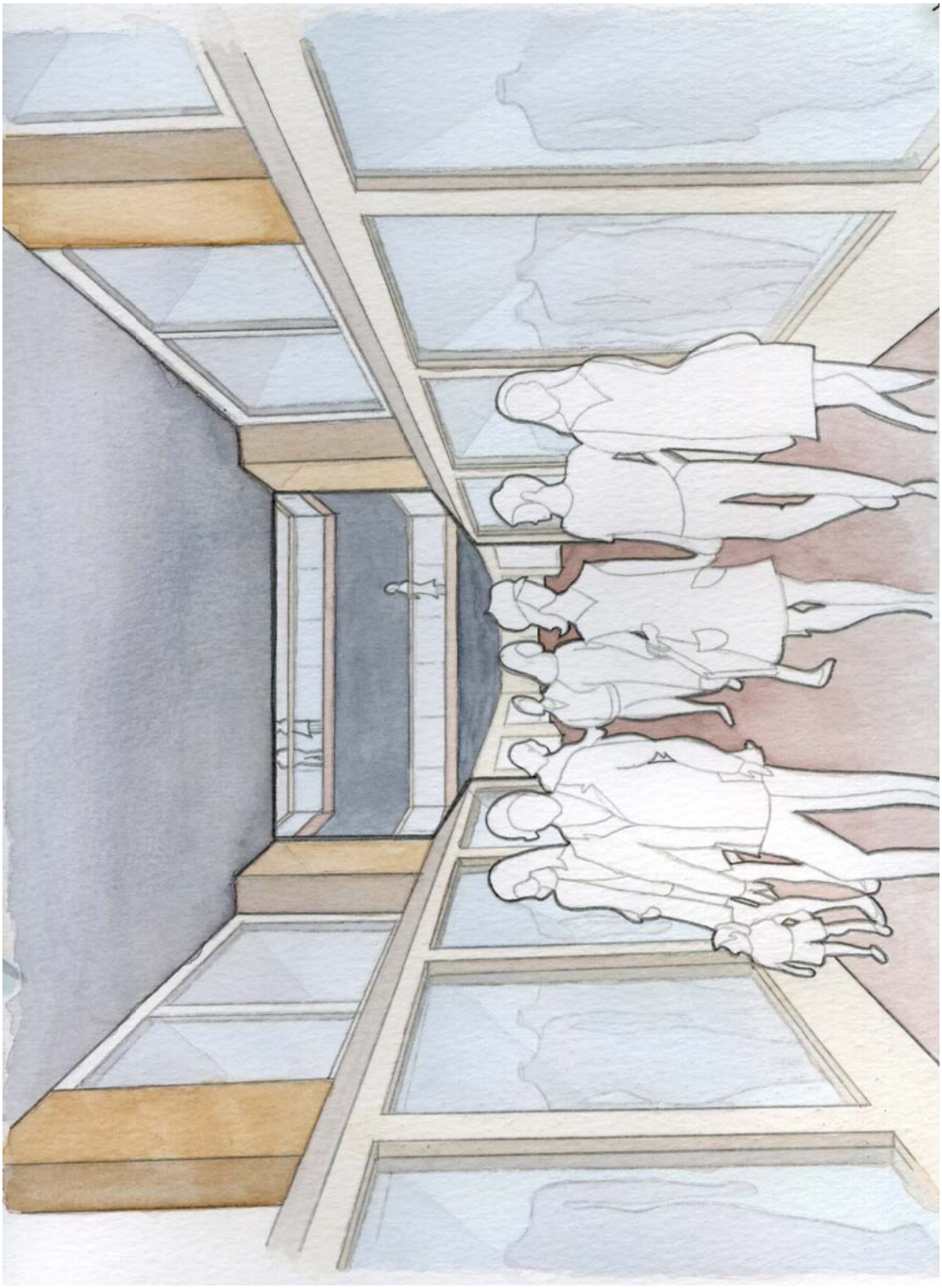

Figure 110: Perspective of proposed compressed arcade entry.

Figure 111: Perspective of Jessie Street pedestrian walkway.

Features of the Proposed Redesign

- Historic Office Tower is retained after the demolition contractors left the site in 2004.
- Arcade is retained on ground floor entrance from Market Street to provide a dramatic and compressed entry into the multi-story shopping centre.
- Jessie Street is reopened to delivery traffic at night and pedestrian traffic during the day. Bloomingdale's is mainly located in the basement and on floors three and four. Some Bloomingdale's boutiques are located along the Jessie Street pedestrian walkway to provide a shopping atmosphere.
- Three, two-story tall bridges span across Jessie Street, to resemble two bridges that were located there historically.
- The cinema is located on floors five through seven and is restricted to the area south of Jessie Street only.
- Openings in the shopping area interior are restricted to a minimum to provide views of the dome from the fourth floor. Round openings in the ceilings on floors one through three are meant to remind visitors of the round dome and rotunda on the fourth floor.
- Restaurants are placed around the dome to resemble its original use as a restaurant, ice cream parlor and bandstand.
- Offices are located along the perimeter of the site north of Jessie Street as they were historically. The offices are stepped back so they are not visible to the average person from the fourth floor rotunda.

11

CALIFORNIA ACADEMY OF SCIENCES

Sometimes you love a building because she is an old hound, not because she's beautiful,
but because she's your old hound."
-Renzo Piano, architect of new California Academy of Sciences,
discussing why not all of the historic buildings were restored. [1]

The California Academy of Sciences is a high profile project for San Francisco. It is also the first building in the city for much-admired architect, Renzo Piano. To be completed in late 2008, the project is a virtually new structure for the California Academy of Sciences, which had been housed on the site in Golden Gate Park since the early 20th Century. The previously 12-building complex has been transformed into one new building by Piano, which is sited under a large "green living roof," one of the highlights of his building. This project involved the demolition of many significant buildings previously on the site. The project can be considered one that involves facadism preservation since only two key façades were saved from one of the 12 original buildings. This project also reveals complexities in facadism projects, especially when the new building incorporates so much new technology into the design. This case study will first explain the history of the original buildings on the California Academy of Sciences site. It will also explain the new project and what process was used in retaining some of the historic fabric on the site. This building is a very readily accepted project in San Francisco, but there could have been a better approach to retaining and incorporating additional historic fabric on the site.

Building and Site History

The California Academy of Sciences has an over 150-year history in San Francisco, since it was originally founded in 1853 as one of the first "intellectual institutions" in the area.[2] The institution's

[1] John King, "Daring design—seeds of 'wow,'" *San Francisco Chronicle,* July 15, 2002, B3.
[2] San Francisco Museum & Historical Society, 2003.

location in the park is also significant for the City of San Francisco and the State of California. The buildings composing the complex in Golden Gate Park date from 1916.

The Academy's site itself in Golden Gate Park is located on the southeast side of the Music Concourse, a planned landscaped area created for the 1894 California Mid-Winter International Exposition (or Mid-Winter Fair). The area was originally called the "Grand Concourse" or "Grand Court of Honor" during the fair, but was changed to "Music Concourse" in 1900 after a Beaux Arts band shell was built on one edge of the concourse.[3] The fair was a response to the 1893 Chicago World's Columbian Exposition (also called The Chicago World's Fair). This fair in Golden Gate Park was meant to show the rest of the United States the mild climate and domestic industries that thrived in the state at the time. Over 180 temporary and "eclectic" buildings were built for the fair and centered around the "Grand Concourse."[4]

After the end of the Mid-Winter Fair, a few of the temporary buildings were kept. The Fine Arts Building and Bavarian Place were both retained and integrated into the buildings that made up the M.H. deYoung Memorial Museum, which was located across the Academy on the opposite side of the Music Concourse. These buildings were kept as part of the museum's structure until 1930, when they were demolished to make room for new museum construction. All of this construction was replaced in 2005 with the new M.H. deYoung Museum, designed by popular Swiss architects Jacques Herzog & Pierre de Meuron. This area around the Concourse and including the Academy site has always had some sort of museum, educational, or recreational purpose since the 1894 development.

Since its founding in 1853, the Academy had always been located in downtown San Francisco before its move to Golden Gate Park. The Academy was originally housed on Market Street until its entire collection was destroyed during the 1906 earthquake and fire. The site at the southeast side of the Music Concourse housed the Mechanical Arts Building from the Mid-Winter Fair. That site was

[3] Richards, 2007, 166.

[4] City and County of San Francisco Planning Department, *California Academy of Sciences Final Environmental Impact Report (Final EIR),* Document no. 2002.0782E, San Francisco, 2003, 91-92.

developed for the Academy in the early 1900s and was bordered by three roads, King Drive to the west, Middle Drive East to the south and Kennedy Drive to the north. [5]

Throughout the original building's history, most of the structures had been minimally altered. The North American Hall, Simson Africa Hall and Steinhart Aquarium were three of the very early buildings on the Academy site. These buildings were designed by Lewis Hobart, a master architect who had visualized a master plan for the Academy based on Beaux Arts traditions, since he had been taught in the style at the 'Ecole des Beaux Arts in Paris, France. The Academy was planned as a complex of Classical Revival buildings oriented to create a U-shape. The building master plan was meant to ensure that a pediment pavilion would be surrounded on two sides by exhibition wings facing the Music Concourse (Simson Africa Hall and North American Hall). [6]

The Steinhart Aquarium was the next Hobart building to be built on the site. Built in 1923, the Steinhart Aquarium was a Neo-Classical style building located on the back end of the site, away from the Music Concourse. It was financed by Ignatz Steinhart, who donated $250,000 for the building. It was a two-story structure centered on the back end of the complex with a two-story vaulted entrance supported by Doric Order columns. The building was San Francisco's first modern aquarium and one of the first "grand aquariums" in the United States. The building was significant in the history of the Academy because it was the first institution to be created within San Francisco that specialized in "the flora and fauna of the North Pacific as a symbol of San Francisco's growing prestige as a major American city."[7]

In 1931, the Simson Africa Hall was built, thus completing a portion of Hobart's master plan that called for two exhibit wings facing the Music Concourse. This building was significant as well within San Francisco because of its association with the Academy. It also was once considered one of the most

[5] Ibid., 25 and 92-93.

[6] Ibid., 93 and S-14. From Summary of Historic Resources on the site.

[7] Eric Brazil, "New aquarium puts Steinhart to the test: Older institution would need major renovations to measure up to Underwater World," *San Francisco Examiner,* August 2, 1994.

important natural history museums in the United States. Also built in the Classical Revival style, the interior and exterior of the building had not undergone extensive alterations. [8]

In 1951, Morrison Planetarium was built by the architectural firm of Weihe, Frick & Kruse. This Planetarium was considered significant as well because it was associated with the overall Academy. Hobart's master plan never was completed, since Cowell Hall was built in 1969 between the two exhibit wings facing the Music Concourse. Hobart had called for this area to instead include a pedimented pavilion entryway. In 1977 the Hall of Science was built as well as the Fish Roundabout, the first such exhibit in the United States at the time. The 14,300 square foot Cowell Hall, the 44 foot diameter, eight foot wide, donut-shaped Fish Roundabout tank and their entrance lobby on the rear of the building were built at a cost of $4 million.[9] These structures were not built as part of the Academy's master plan by Hobart, but they were similar to the earlier buildings in color, texture, height and style. All of these structures that made up the Academy were paid for or given as gifts to the Academy by private funds.[10]

The Academy continued to thrive in Golden Gate Park after these structures were built. The Steinhart Aquarium was modernized in 1963, but the rest of the Academy stayed relatively the same from the 1970s to 1990s. In 1989, many of the structures on the site were damaged from the Loma Prieta earthquake. Emergency repairs were made to most of the structures, since most of the early buildings on the site were damaged. The Bird Hall was severely damaged and was closed that year indefinitely. [11]

Before 11 of the 12 original buildings on the Academy site were demolished for the Renzo Piano project, none was listed on the National Register of Historic Places, the California Register of Historic Resources, or the list of City of San Francisco Landmarks. Their site, Golden Gate Park, has been proposed as a National Register District, but at the time of demolition, the Park and buildings had not been listed. That is not to say that none of the buildings were ineligible for listing. A 2003 Historic

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[8] City and County of San Francisco Planning Department, 2003, S-15. From Summary of Historic Resources on the site.

[9] "Science Academy Project," *San Francisco Chronicle,* November 20, 1973, 4.

[10] City and County of San Francisco Planning Department, *California Academy of Sciences Addition: Golden Gate Park Main Concourse Area Environmental Impact Report (Draft EIR),* Document no. EE149, San Francisco, 1973, 1-2.

[11] City and County of San Francisco Planning Department, 2003, 101-103.

Resources evaluation of the properties described the extent of each historic structure's significance. In the 2003 Final Environmental Impact Report (EIR) for the new Academy project, Simson Africa Hall, the Science Hall, Morrison Planetarium, and the Steinhart Aquarium were all found to be potentially eligible to be listed on the California Register of Historic Resources. They all were found significant enough for this list based on their age, integrity and historic significance under the Register's criteria. The buildings were considered significant based on National Register criteria B (they were created by master architect Lewis Hobart), and criteria C (they were distinctive and good examples of Classical Revival and Neo-Classical architecture). The buildings were also significant based on their programmatic use as one of the nation's earliest science academies.

The criteria for the state are the same as those used for the National Register of Historic Places, which focus on an event, a significant person, significant architecture or information potential. [12] In the evaluation, it was stated that demolition of any of these three significant structures would "alter in an adverse manner those physical characteristics of a historical resource that convey its historical significance and that justify its eligibility for inclusion in the California Register of Historical Resources." This evaluation also found that the Music Concourse area was also considered to be eligible because of its association with the Mid-Winter Fair of 1894.[13]

The Academy faced tough economic times in the late 20th Century. Attendance at the Academy had slowed since 1994, after the damaging 1989 earthquake. This was partially due to the damage from the earthquake, the older facilities, and the competition from Underwater World (later named Aquarium of the Bay), a smaller aquarium in the tourist-filled neighborhood of Fisherman's Wharf that displays creatures from the Bay Area's waters. With the upcoming plans for a new M.H. deYoung Memorial Museum across the Music Concourse, the Academy was forced to consider major changes to the institution.[14]

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[12] U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Complete the National Register Registration Form,* Bulletin no. 16A, 1997, 35.

[13] City and County of San Francisco Planning Department, 2003, S-14 – S17. From Summary of Historic Resources on the site.

[14] Brazil, 1994.

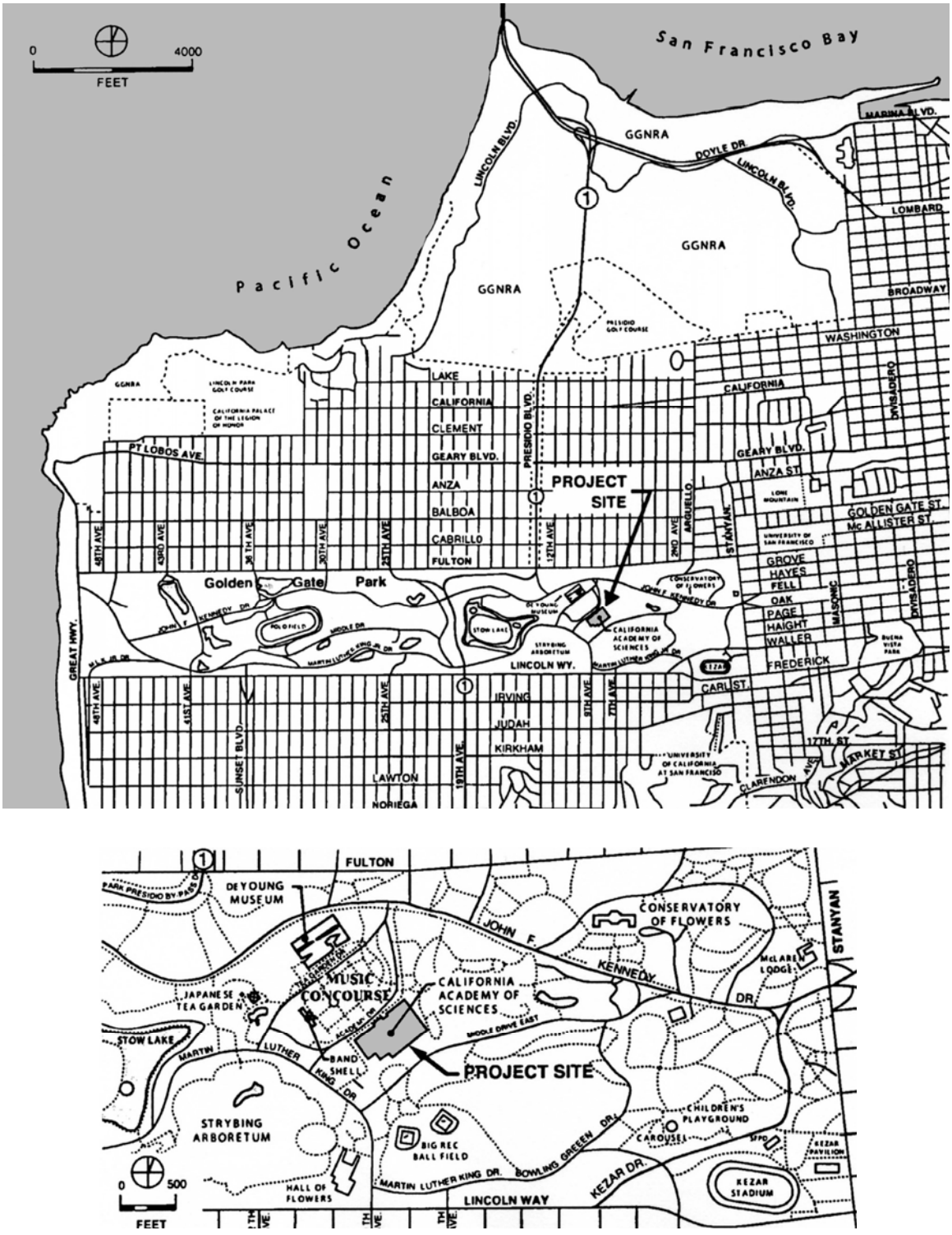

Figure 112: Site plans of city (above) and Golden Gate Park (below).
From *California Academy of Sciences Final Environmental Impact Report (Final EIR)*, 2003, 4.

Figure 113: Aerial view of California Academy of Sciences

San Francisco Public Library Historical Photograph Collection (Folder: S.F. Parks-Golden Gate-California Academy of Sciences (Exteriors).

Figure 114: Historic Basement Floor Plan

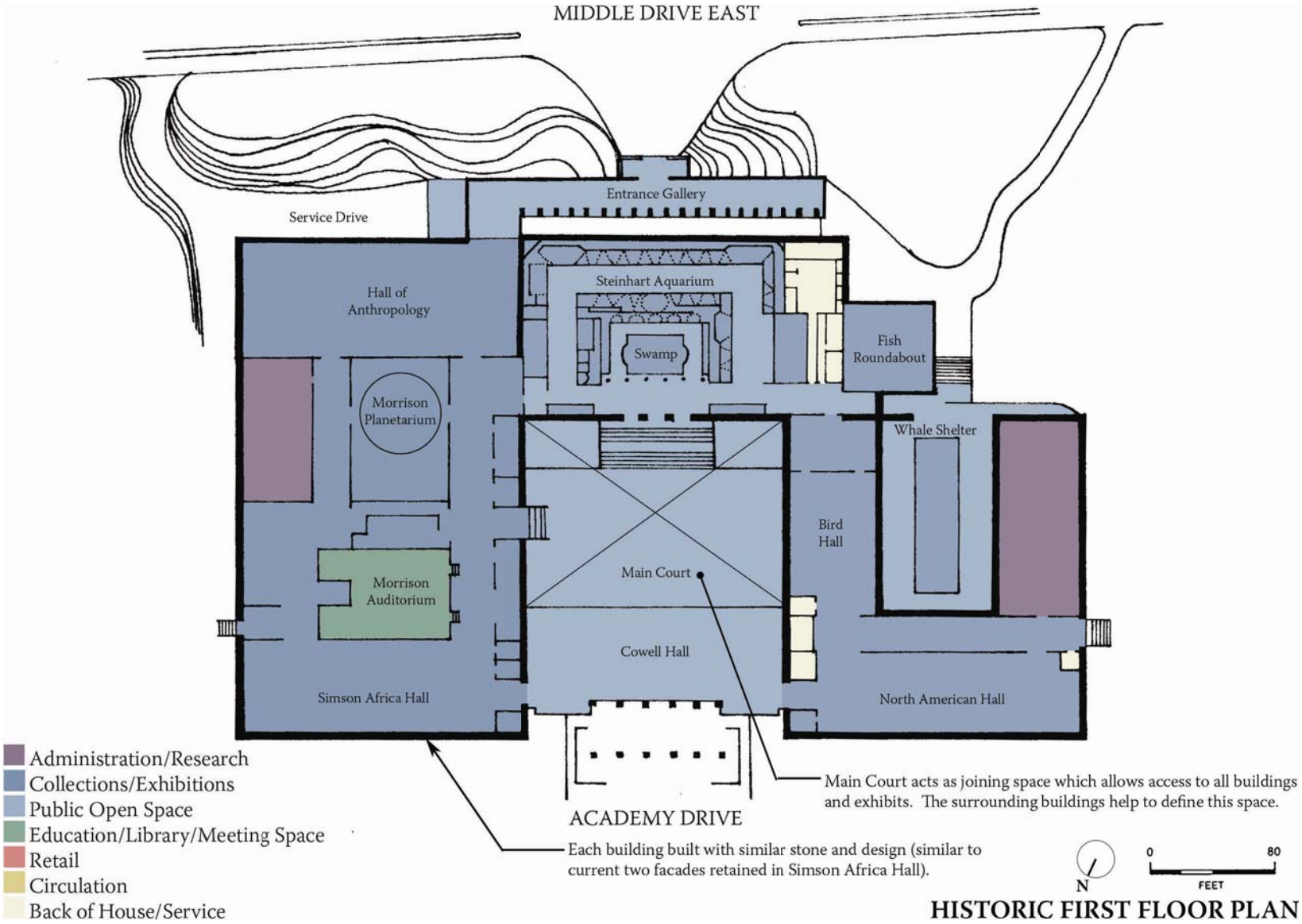

Figure 115: Historic First Floor Plan

The Academy of Sciences was able to fund this new building by Renzo Piano partly from government funds. An $87 million bond was passed in 2000 to improve the Academy facilities in general.[15] Yet the new project is estimated to cost $429 million total when it is completed and opened in October 2008. This total amount includes the cost of moving over 38,000 live creatures when the Academy moved to its temporary location in 2004 and renovation costs for present temporary quarters in downtown.

Measures to Preserve

The new California Academy of Sciences project retains only two façades of the Simson Africa Hall. No other historic fabric is retained even though the Science Hall, Morrison Planetarium, and the Steinhart Aquarium were all found to be potentially eligible to be listed on the California Register of Historic Resources. The project also involved some significant areas of the Academy that were reconstructed to match the historic structures. The interior exhibit diorama area of the Simson Africa Hall will be reconstructed, although the original entrance to the area will be sealed. Visitors will have to enter this historically rebuilt area through a new, non-historic entryway. A new domed ceiling is being rebuilt to resemble the original Beaux Arts dome. An artist is recreating over 20 of the original painted dioramas as well, which will be rearranged in chronological order in the reconstructed space.[16]

The historic vaulted entryway featuring Doric Order columns is reconstructed at the Steinhart Aquarium. The swamp area where alligators historically had been located is being rebuilt completely as well. The rest of the Steinhart Aquarium was demolished even though it was reported in the 2003 Heritage Resources evaluation portion of the project's final EIR that "Much of the original interior and visible portions of the exterior of the Aquarium retain a moderate to high degree of integrity." The two façades retained from the Africa Hall and the reconstructed areas of Africa Hall and Steinhart Aquarium are the only historic fabric considered in the redesign of the Academy (see Figures 119 and 120). However, the Academy's 2003 Final EIR does state that the new building "observe[s] relevant Secretary's Standards for the introduction of new structures in historic settings, which require that new construction

[15] City and County of San Francisco Planning Department, 2003, 1.

[16] Kevin Fagan and David Perlman, "A sneak peek at what's to come at new Academy of Sciences," *San Francisco Chronicle,* 27 October 2007, A1.

be differentiated from the old and be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and environment." [17]

Some of the main features of the new program, according to the building's Final EIR, include "a main lobby and courtyard, public education and new exhibit spaces (including an aquarium, planetarium, and rainforest areas), natural history museum, environmental resource center, auditorium, classrooms, laboratories, research, collections, and administration space, restaurant and lunch room areas." The Morrison Planetarium is being completely rebuilt in its original location, which will include a 90 foot diameter dome that matches the size of the largest planetarium dome in the United States at the historic Griffith Observatory in Los Angeles. The Living Rain Forest Dome, a dome that sits opposite the Morrison Planetarium in the building, is a 70 foot high glass dome with a living rainforest inside. Another impressive feature of the new building is the 25 foot deep coral reef, which will be the deepest museum reef in the world.[18]

The architect's and developer's preservation approach was not one that focused on the fact that the historic structures on the site were irreplaceable. The demolition of the four historic structures which may have been eligible for listing on the California Register (Simson Africa Hall, Steinhart Aquarium, Morrison Planetarium, and Science Hall) were viewed as "a potentially significant unavoidable impact."[19] The preservation approach by the developer and architect was one that did not seem to be concerned about retaining historic fabric, since it was planned for reconstruction instead.

Much of the Academy's design focused on creating a "green" building. The new building is part of the City of San Francisco's sustainability program. The building is also aiming to meet the U.S. Green Building Council's Platinum LEED (Leadership in Energy and Environmental Design) rating when it is completed in 2008. While it was not a requirement that the building follow the city's sustainability program, it was used as a test for the program, which will be implemented soon. The new San Francisco

[17] City and County of San Francisco Planning Department, 2003, S-17. From Summary of Historic Resources on the site.
[18] Fagan, 2007, A1.
[19] City and County of San Francisco Planning Department, 2003, S-16. From Summary Historic Resources description.

sustainability program will slowly phase in public and privately developed buildings into the LEED rating system, with buildings being required to meet Gold LEED ratings by 2012.[20]

Some significant sustainable features of the building include an increase in floor area, with a decrease in the building's footprint. The floor area increases by 40,000 square feet from the original structure's size, but the overall building footprint decreases by 35,000 square feet since much more basement space will be utilized. This allows a portion of the original site to be returned to open park space. According to the Final EIR, this basement space includes an additional 80,000 square feet that will be used to sustain increased building needs over the next 20 years. Some other sustainable features include renewable building materials, such as glazed façades; the use of roof openings and lighting to increase the use of daylight; the use of shading devices; the use of natural ventilation systems and operable windows; and the use of reclaimed water and stormwater runoff.[21] To incorporate glazed façades, Piano created specific openings in the building to utilize views of the park. This was done to make visitors feel as if they were still outside, despite being in a large building under a single roof. Natural lighting is used in the "Central Piazza," the central area of the building, with a large, sloping glass roof that is vented and can be covered in winter.[22] This area was historically an open-air area. The main sustainable feature of this building is the "living roof."

The "living roof" is a two and a half acre, 197,000 square foot, overhanging roof that envelops all buildings and domes in the new project (see Figure 118).[23] This concept is different from the historic configuration of the building where each building was separate with its own roof system. This roof includes undulating hills, resembling the seven hills of San Francisco, covered in plant material. The roof is open in the center of the building, where the curving glass sits over the "Central Piazza." This portion of the building is the main sustainable piece in a very sustainable structure. The purpose of the roof is to collect storm water runoff, which would otherwise be pumped into the sewer. This water then will be

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[20] Robert Selna, "Eco-tough S.F. code proposed for buildings," *San Francisco Chronicle,* July 11, 2007, A1.

[21] City and County of San Francisco Planning Department, 2003, S-1 - S-2. From Summary Project Description of the new building.

[22] Fagan, 2007, A1.

[23] Schwarzer, 2007, 125 and Carl T. Hall, "A Garden In The Sky: S.F. museum's roof puts green building techniques to the test," *San Francisco Chronicle,* May 12, 2007, A1.

Figure 116: Renderings of California Academy of Sciences from the Music Concourse.
From http://designcrack.com/v2/2007/04/25/green-week-the-california-academy-of-sciences-by-renzo-piano/.

Figure 117: Construction view of California Academy of Sciences from de Young Museum tower.
From http://flickr.com/photos/adamsofen/1102356111/, August 10, 2007.

Figure 118: View of "living roof."
Vertical Array. From http://verticalarray.com/unitone/image/academy/chooser.html

Figure 119: View of Simson Africa Hall façade.
From http://flickr.com/photos/wliow/485526800/, April 22, 2007.

Figure 120: View of Simson Africa Hall façade.
Vertical Array. From http://verticalarray.com/unitone/image/academy/chooser.html

Figure 121: Reconstructed interior of Simson Africa Hall.
Michael Macor, Photographer. Fagan, 2007.

Figure 122: Reconstructed entrance and Alligator Swamp at Steinhart Aquarium (below).
Vertical Array. From http://verticalarray.com/unitone/image/academy/chooser.html

recycled inside the building. Academy staff refer to the roof as "integrated regenerative architecture" since it provides so many sustainable features for the building and because it symbolizes "the need for a general consciousness shift by our culture."[24] The roof height ranges from 40 to 67 feet tall and extends 27 to 34 feet beyond the building shell as a cantilevered glass and PV panel shade.[25]

Analysis

The new California Academy of Sciences is overall an impressive building when considering all the sustainable features that are in place. It is a departure from typical San Francisco architecture, but one that addresses very relevant issues in the future of the earth. Yet, this project fails to utilize some of the most reusable historic pieces of the building. Restoring key features of the building is one of the most sustainable approaches that the architect could have taken. When Renzo Piano first decided to redesign the Academy, he was pleased to be able to incorporate historic buildings into his design, saying, "I have to say that, first, when I learned that some of the existing Academy buildings had to be kept, as a memory, I was also pleased more than displeased. In some way, I'm always happy when you are working with special things that were a part of the place as a memory."[26] Yet, in the final design, only two façades and very little historic fabric were kept completely, while some other features were reconstructed with new materials. For such a large structure composed of many buildings, more façades could have and should have been saved. Piano justified this by saying, "The reason we take them down is practical. They are in very bad shape. We cannot throw money out the window. It is unethical to spend too much."[27]

The entire project could have been more successfully approached had more of the façades and historic material been retained, and the $429 million budget likely would have supported this preservation. The building was referred to by the Academy staff as "integrated regenerative architecture" because of its sustainable features, yet very little historic material was retained. The building could have been much more "regenerative" had it retained more historic fabric without completely reconstructing

[24] Hall, 2007, A1-4.
[25] City and County of San Francisco Planning Department, 2003, S -2. From Summary Project Description of the new building.
[26] Renzo Piano, "A Public Space to Show Science," By Jim Chappell, *SPUR,* May 2, 2003.
[27] King, 2002, B3.

significant portions of the building. Character defining features, such as the Alligator Swamp and Steinhart Aquarium entrance should have been preserved, since they would have added more integrity to this facadism project.

The "living roof" concept is sustainable and can be a successful part of the project, but it challenges the historic façades in the Simson Africa Hall. The roof visually changes the façades since it overhangs 27 to 34 feet past the building edges as a cantilevered glass and PV panel screen. The attempt to save the two façades is respectful, but their visual appearance is radically altered in a negative way by the "living roof" which overshadows such a seemingly half-hearted attempt to save part of the original complex. The historic portion of the Simson Africa Hall appears to be an afterthought when placed underneath the new roof. The historic fabric does not appear to be celebrated in any way. The façades appear as uninspiring in their new surroundings as the plain concrete façades that are used around the rest of the building perimeter. Because the Academy was originally composed of twelve structures, more façades should have been retained to create a more successful facadism project.

The original complex for the academy was a mixture of Neo Classical and Classical Revival, in a Classical Revival plan configuration. The new complex simply does not address the historic structure in this way, even as it is roughly in the same configuration. The use of such simple materials as concrete and glass in the majority of the structure under the roof lacks the same material quality and approach as the historic structure. The design should have reflected more of the aesthetics of the original complex while retaining more "true" historic fabric. The current project seems to focus too much on the sustainability features of the building and on the "living roof." It focuses too little on the history of the site, which could have helped the building become a mixture of sustainability and historic awareness, which would make it truly shine in the city.

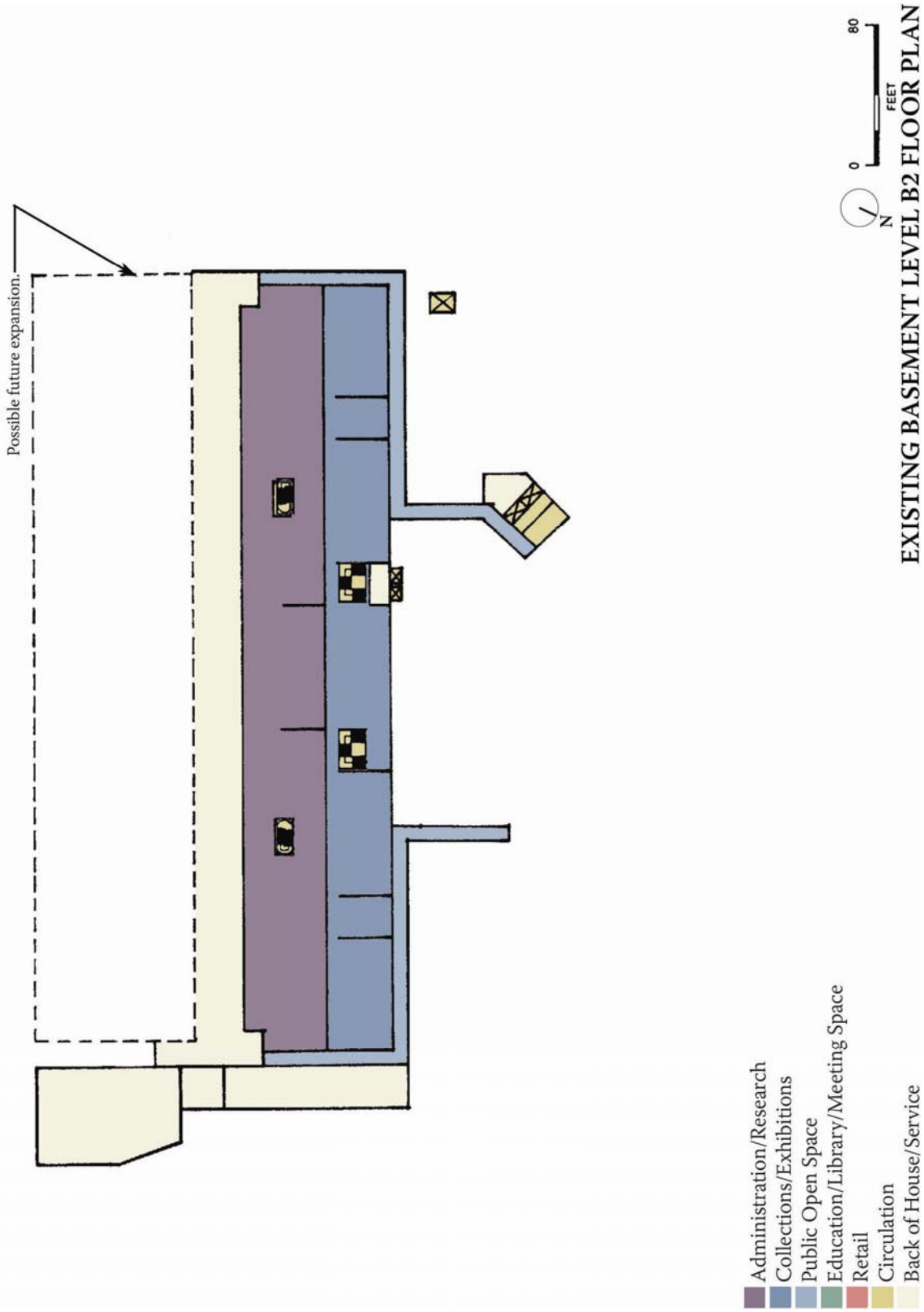

Figure 123: Existing Basement Level B2 Floor Plan

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 11.

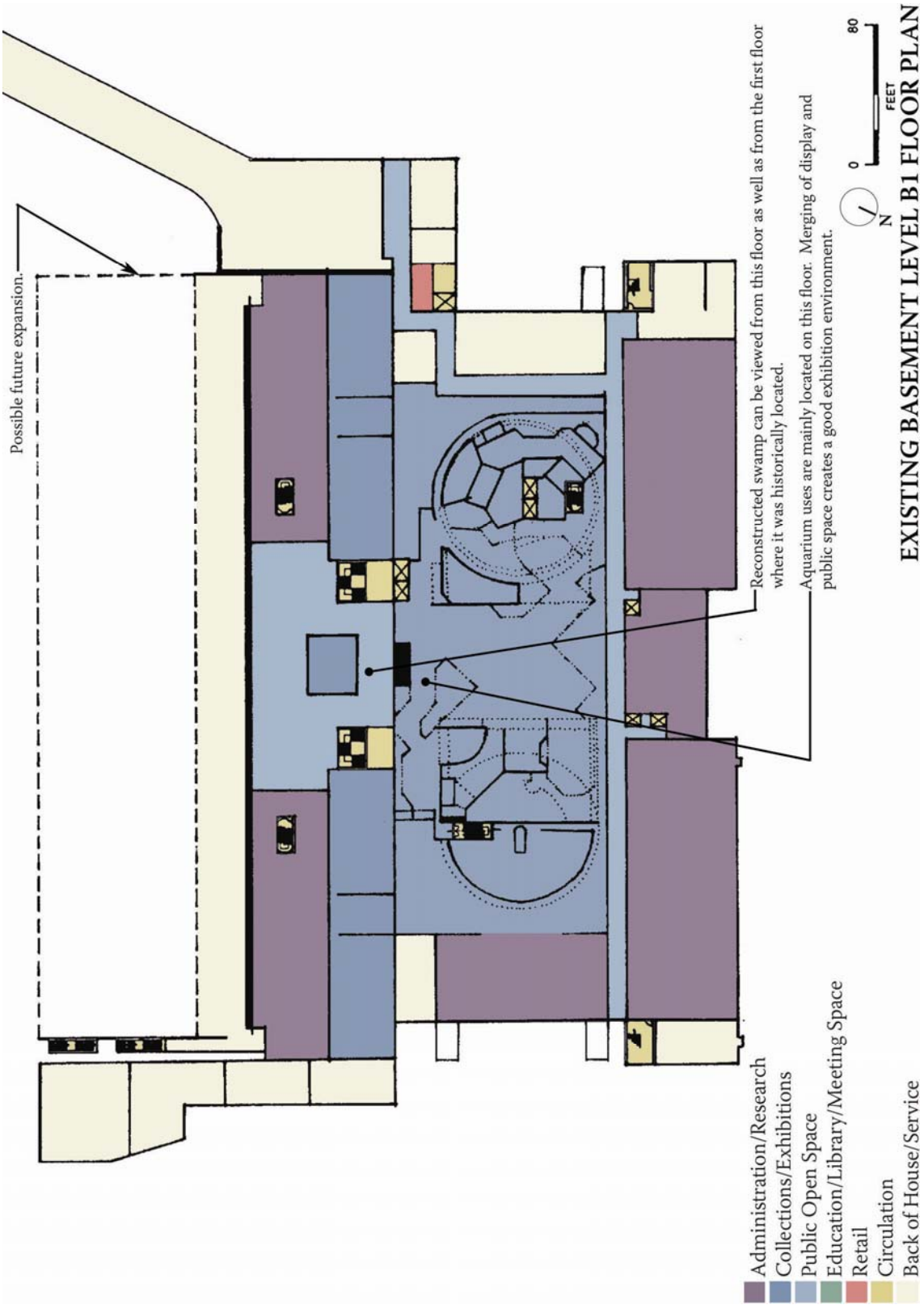

Figure 124: Existing Basement Level B1 Floor Plan

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 10.

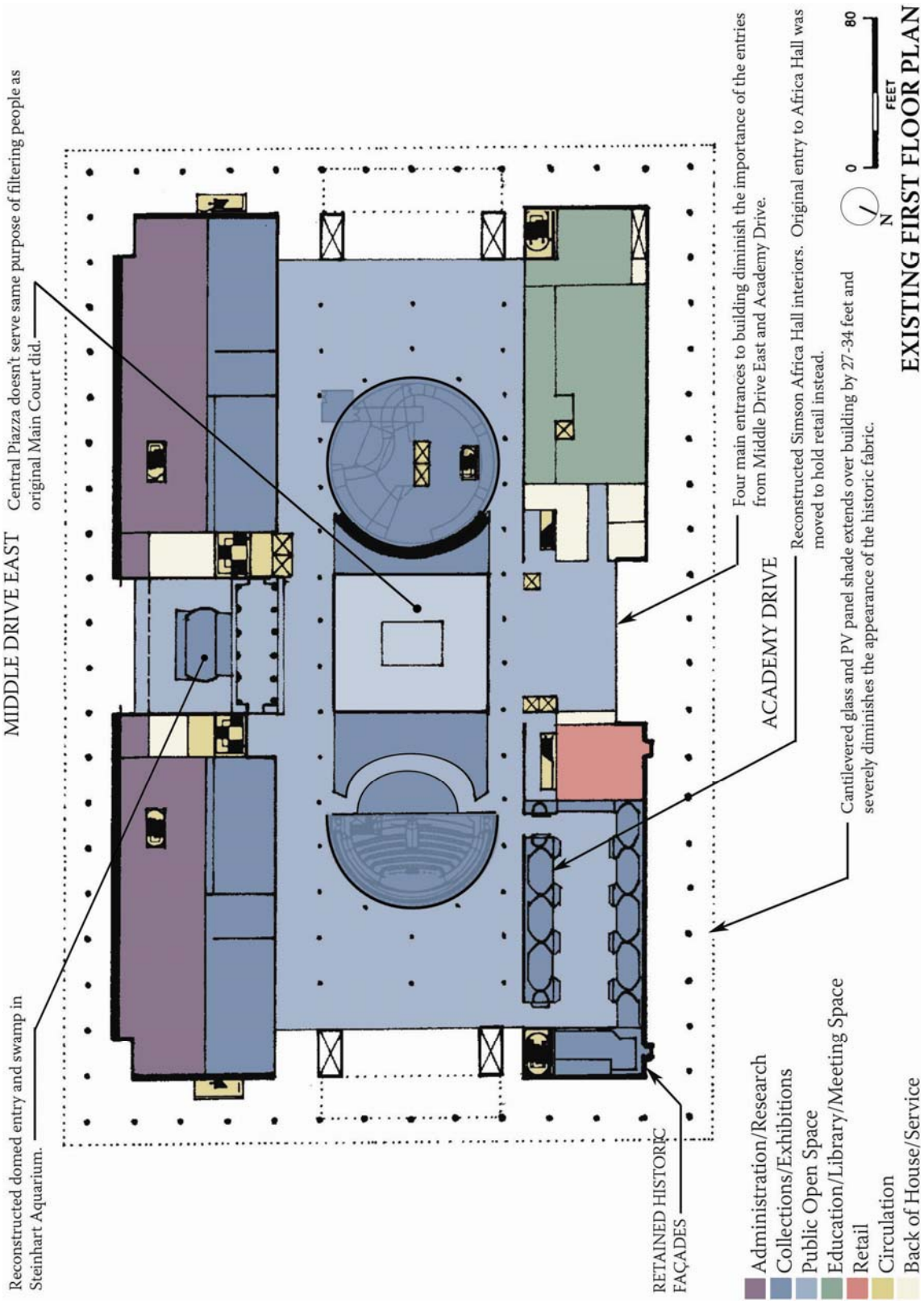

Figure 125: Existing First Floor Plan

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 7.

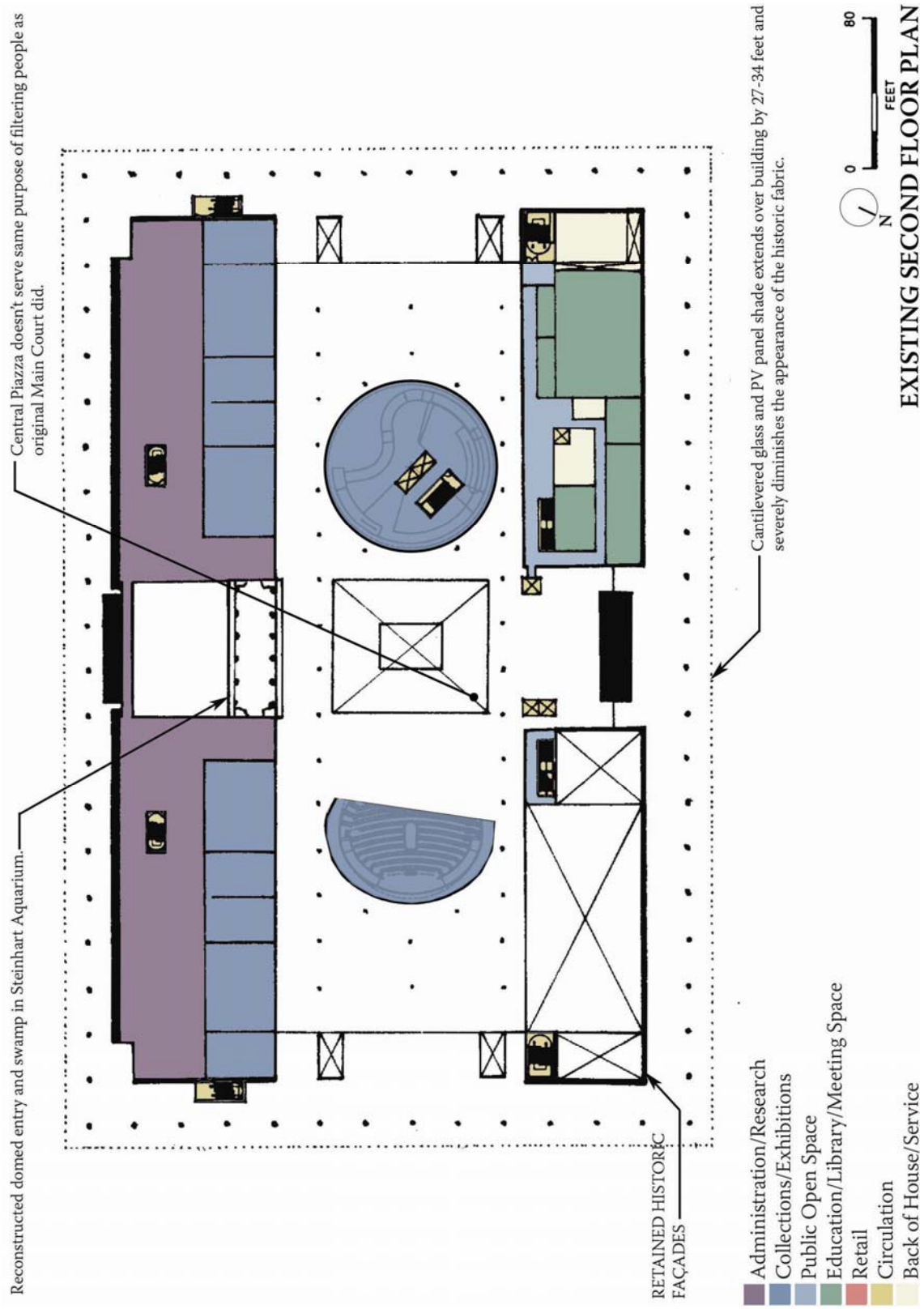

Figure 126: Existing Second Floor Plan

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 8.

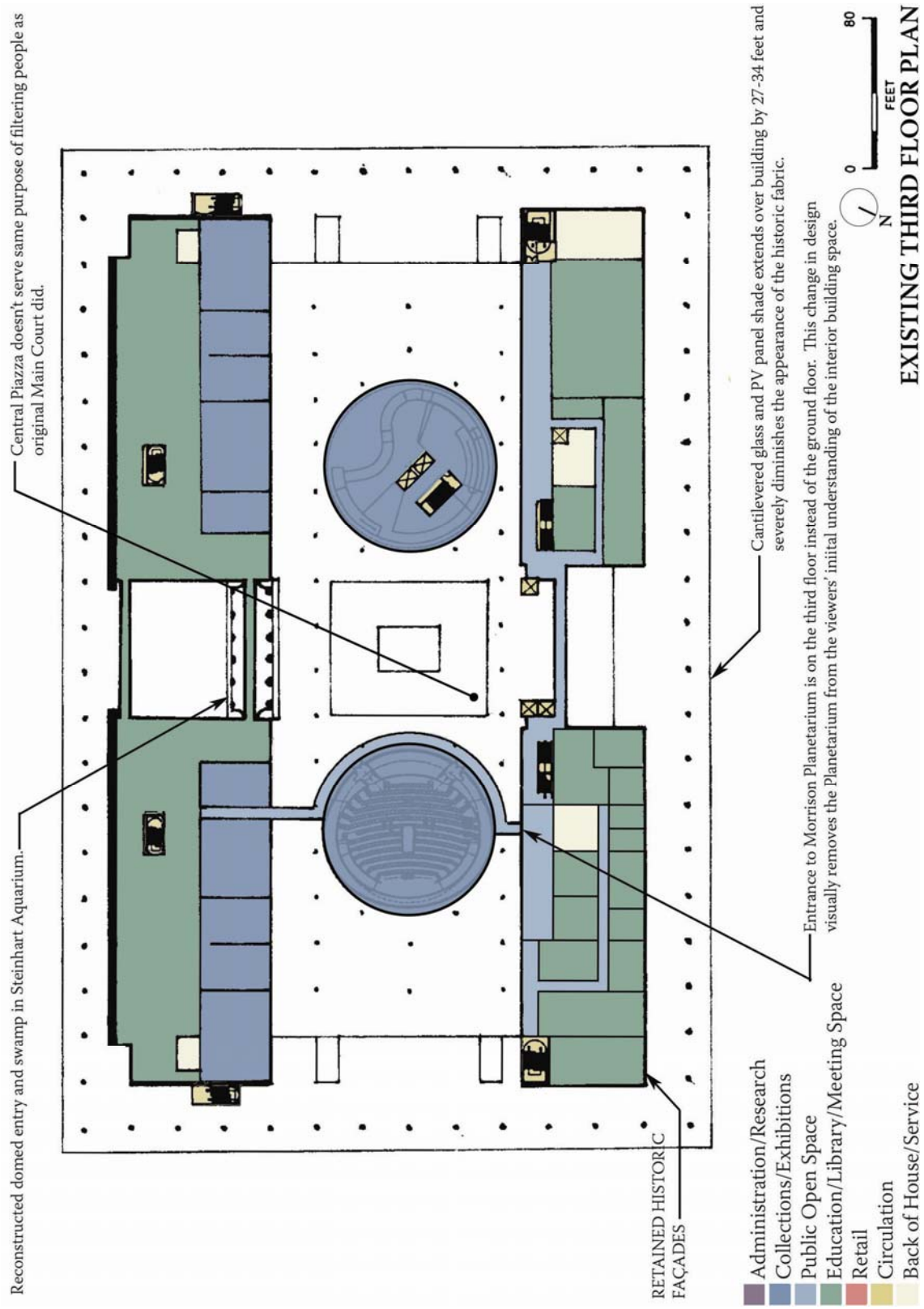

Figure 127: Existing Third Floor Plan

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 9.

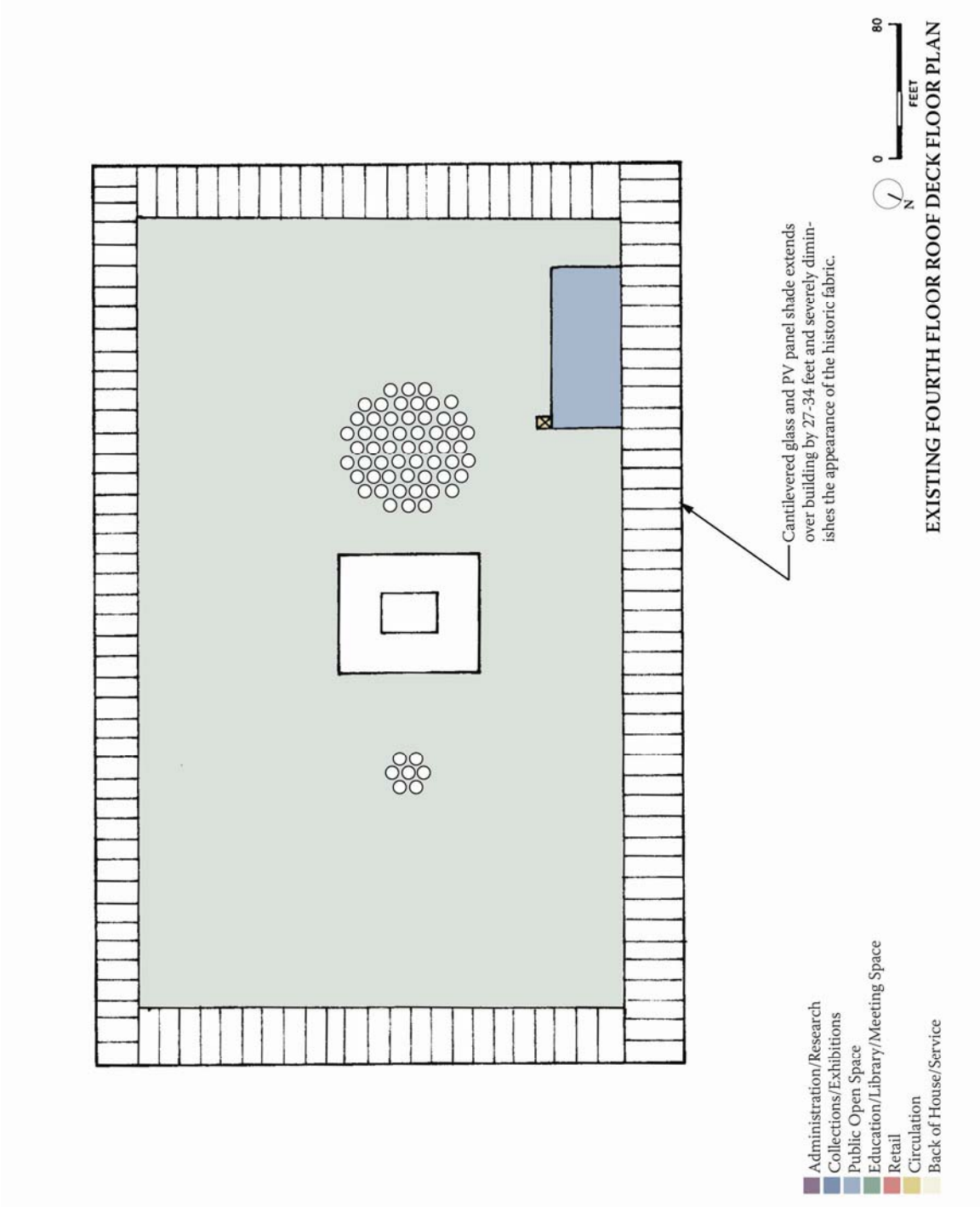

Figure 128: Existing Fourth Floor Roof Deck Floor Plan

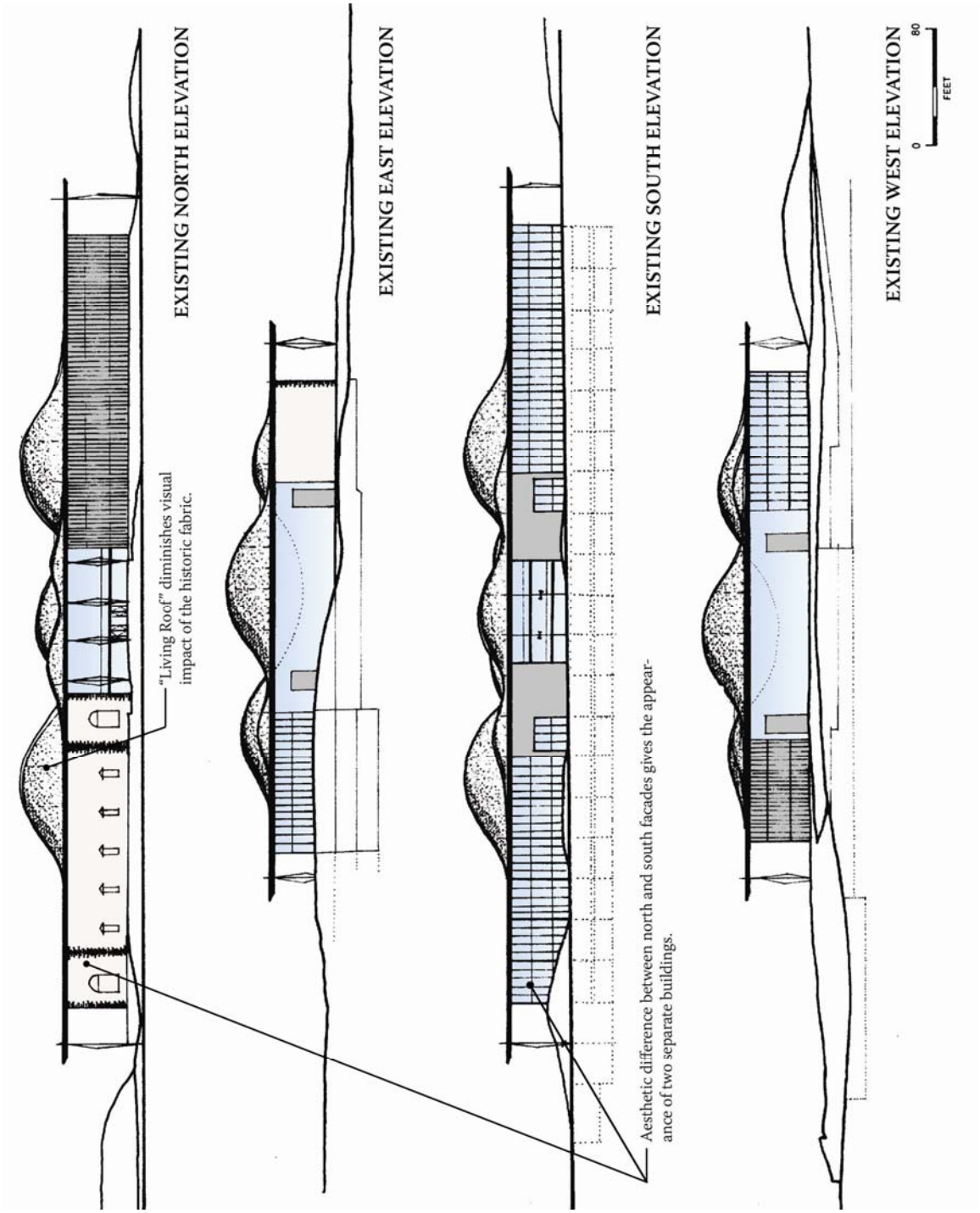

Figure 129: Existing Elevations

Base drawing from *California Academy of Sciences Final Environmental Impact Report (Final EIR),* 2003, 13-14.

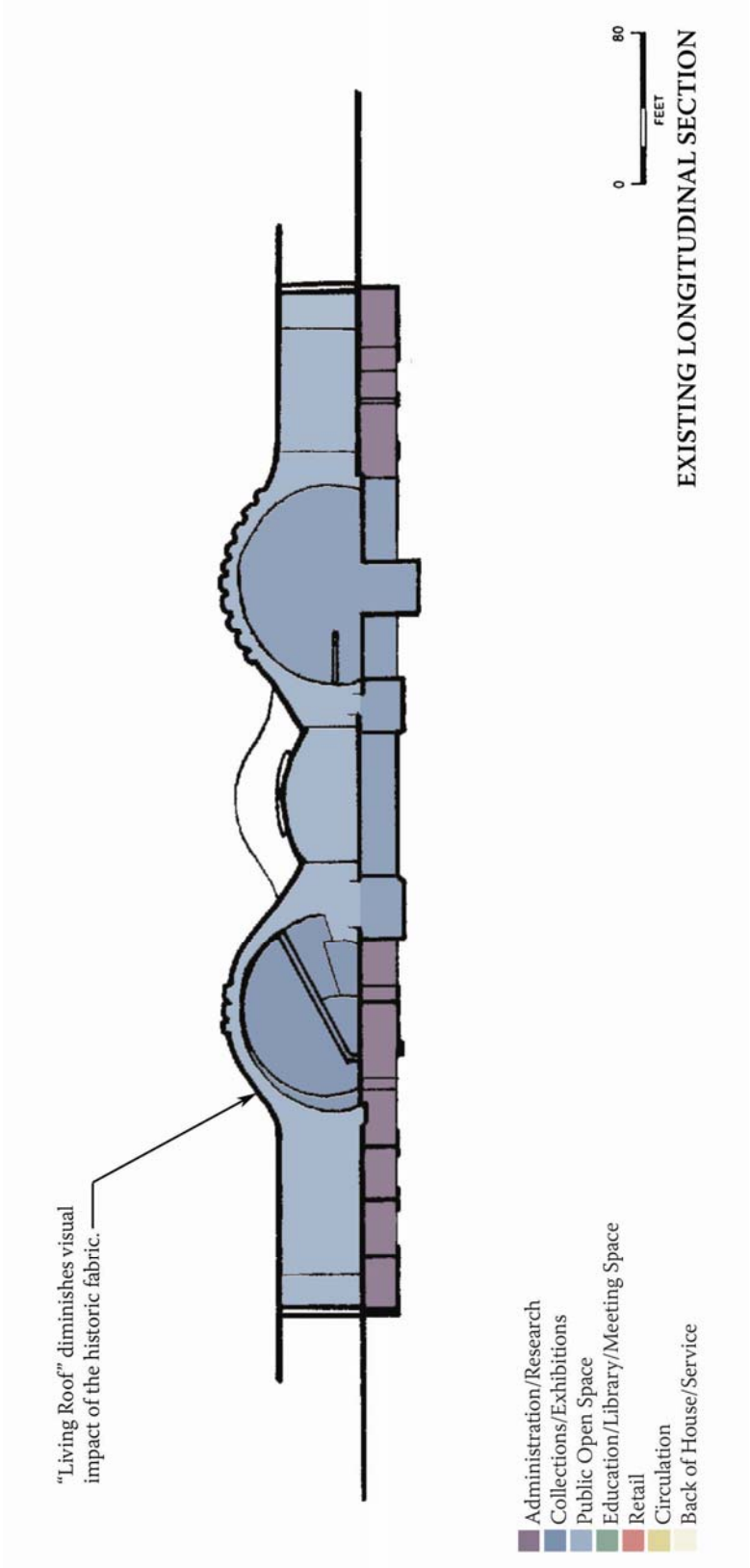

Figure 130: Existing Longitudinal Section

Proposed Redesign

The existing construction for the new California Academy of Sciences is an attempt to create an innovative museum, aquarium, and research and learning center while using the most sustainable products and techniques. While sustainability is important in design, especially with such a high-profile project in the city that can affect the design of future projects in San Francisco, there is little attempt to integrate the historic fabric and design into the new construction. The current project by architect Renzo Piano utilizes only two original façades of the historic 12 building complex. Three main spaces are reconstructed, yet they are done with little attention to their original placement and atmosphere. The architect did, however, attempt to minimize the amount of building footprint space while returning some land to the park. The overall configuration of the new Academy of Sciences roughly follows the same configuration of the original complex, yet more could be done to relate to the history of the space. The architect decided not to keep the majority of the historic fabric because he claimed it would be too expensive,[28] yet there still could have been much more historic fabric retained for a small portion of the overall high cost of the building. In addition, materials used in the current project do not relate well with the historic building. Refer to figures 131 to 139 for a visual explanation of the changes that have been made to this project regarding facadism and the new guidelines for improving facadism projects (found in Chapter 12).

The redesign attempts to propose ways in which the building could have been improved when only the two façades of Simson Africa Hall, since the two façades were all that remained when the demolition contractor left the site. This redesign restores and reconstructs many parts of the original complex, such as the central Main Court which acts as a circulation space for the surrounding exhibits (Piano's "Central Piazza" has no circulation use). The square footage and programmatic use of this proposed redesign is similar to the current Piano design which holds 390,000 square feet in the low rise structure. North American Hall was reconstructed to provide a symmetry and consistency to the main entrance of the building which faces the important and historic Music Concourse. The domed column entry and swamp were reconstructed as part of Steinhart Aquarium, just as in the current project. These

[28] King, 2002, B3. In this interview, Piano said of his reason for not keeping more historic fabric, "The reason we take them down is practical. We cannot throw money out the window. It is unethical to spend too much."

two spaces were re-installed in their historic locations where the entry acts as one face of the Main Court, while the Piano design uses the entry as a display piece with no attempt to showcase it in its original location or use.

Unobtrusive two-story, glass entrances were placed on the north and south façades which are comparable to the entry pavilion and entrance gallery which were historically located on the north and south façades, respectively. Research stations were placed on the east and west ends of the building to create strong edges to the building on the east and west façades where the current project has placed building entrances. Building entrances were not historically located on these façades and detract from the original north and south entries.

On the interior, the Main Court now acts as the organizing space around exhibition space on the ground floor, which is organized more consistently with the historic configuration of the building. Morrison Planetarium and the Rainforest Dome, two important programmatic features of the current design are located in this redesign as well. These domes were lowered two floors, allowing the entrance of the Planetarium to be located on the ground floor and set back towards the south end of the building. Both domes are recessed slightly into the south end exhibition and administrative space on the first and second floors so as not to detract from the remaining exhibition space and to diminish both spaces in visual scale. These domes were lowered to allow the roof to be flat on the third floor. The seven domes of the "Living Roof" on the current project greatly detract from the historic building and the building appearance from all façades. The 27-34 foot overhang was removed as well, since it altered the appearance of the façades. Two sets of glass volumes are located on the ground floor exhibition space on both the east and west ends of the building to act as meeting spaces, which refer back to the historic placement of Morrison Auditorium and the Whale Shelter.

Sustainability is still an important part of the proposed redesign. While the overall design has changed, the techniques that Renzo Piano implemented in his design can still be applied to this redesign. The main sustainable features of the building include an increase in floor area with a decrease in building footprint. The proposed redesign addresses this issue in that much of the floor area exists underground,

while the proposed first floor is roughly the same size as Piano's design. Renewable materials are still being used in the proposed redesign, including glazed façades and a roof opening above the reconstructed Main Court. The stone used in this proposed redesign can be salvaged from the historic buildings as well. Shading devices can still be applied to the various glazed façades on all sides of the building. Reclaimed storm runoff still can be collected on the sod roof, while PV panels also can be integrated on the roof. The proposed redesign, therefore, still addresses the main sustainable features of the current Piano design.

Location:	Golden Gate Park, San Francisco, CA
Original Name(s):	California Academy of Sciences (CAS)
New Name:	California Academy of Sciences (CAS)
Original Date Completed:	1916 (North American Hall and Bird Hall), 1923 (Steinhart Aquarium), 1931 (Simson Africa Hall), 1939 (Whale Fountain), 1951 (Hall of Science and Morrison Planetarium), 1969 (Cowell Hall), 1977 (Wattis Hall)
New Date Completed:	2008 (projected)
New Project Size:	390,000 square feet
New Project Cost:	$429 million
Structure:	steel frame
Character Defining Features:	Simson Africa Hall; Steinhart Aquarium; Alligator Swamp; Morrison Planetarium; and Science Hall
Building Status:	Not listed on the National or State Register of Historic Places
Historic Material Retained:	Two façades from Simson Africa Hall
Original Architect:	Lewis Hobart (Steinhart Aquarium, North American Hall, and Simson Africa Hall), Robert Howard (Whale Fountain), Weihe, Frick & Kruse (Hall of Science and Morrison Planetarium), Milton Pfleuger (Cowell Hall) [29]
New Architect:	Renzo Piano Gordon H. Chong and Partners
Other parties involved:	Webcor Builders, General Contractor Rana Creek Living Architecture, Roof Consultant

[29] Gebhard, 1976, 90.

Figure 131: Proposed Basement Level B2 Floor Plan

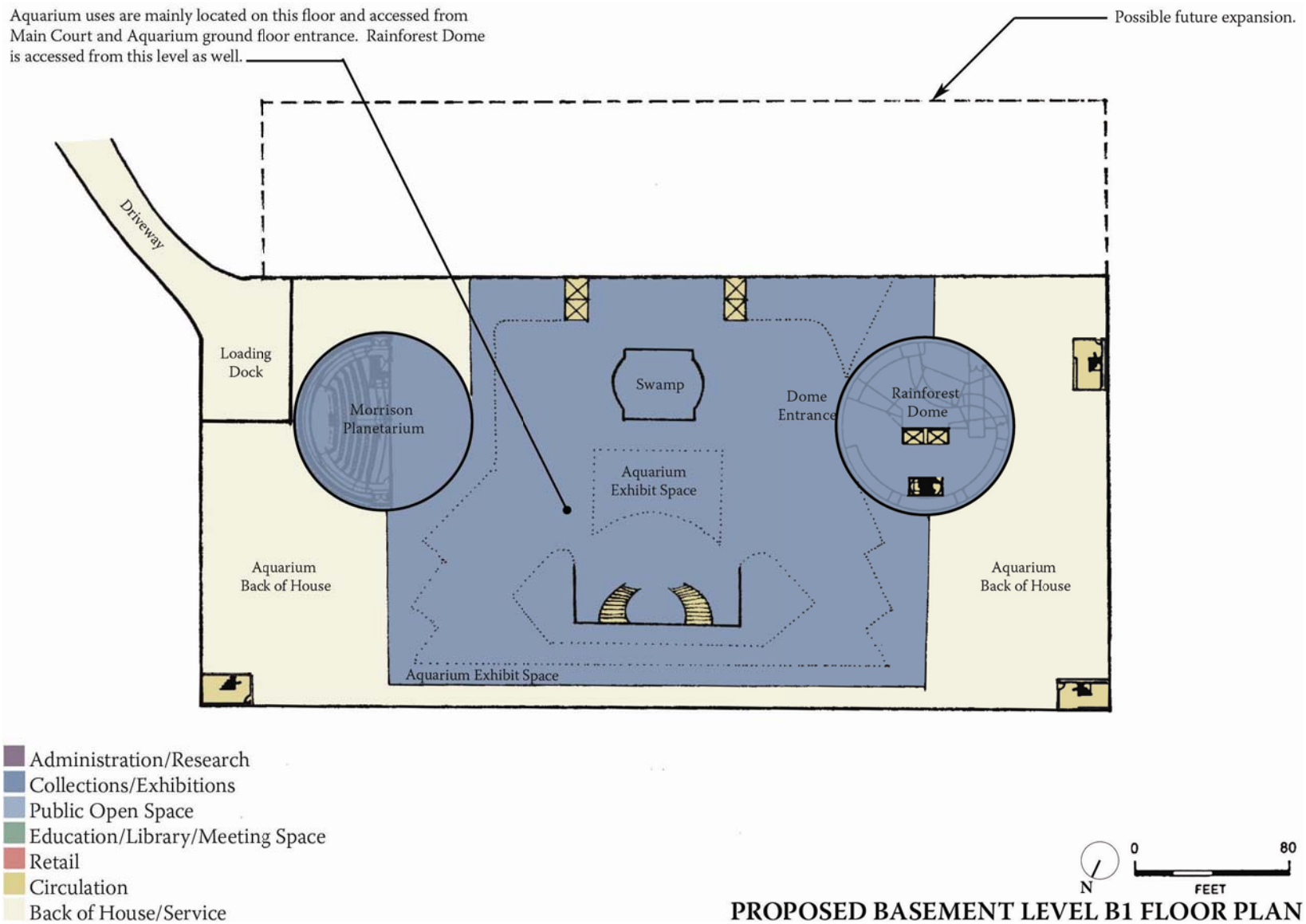

Figure 132: Proposed Basement Level B1 Floor Plan

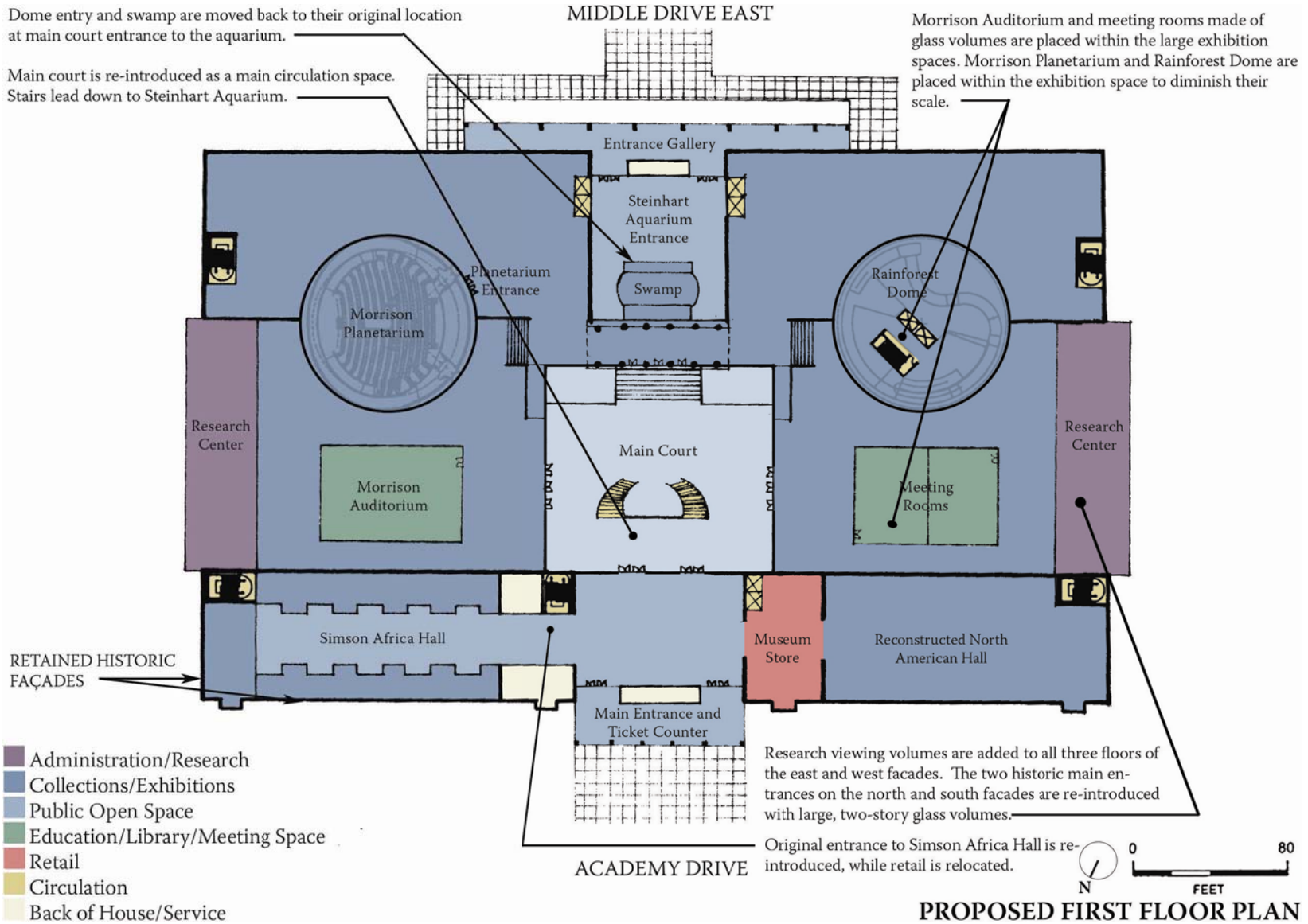

Figure 133: Proposed First Floor Plan

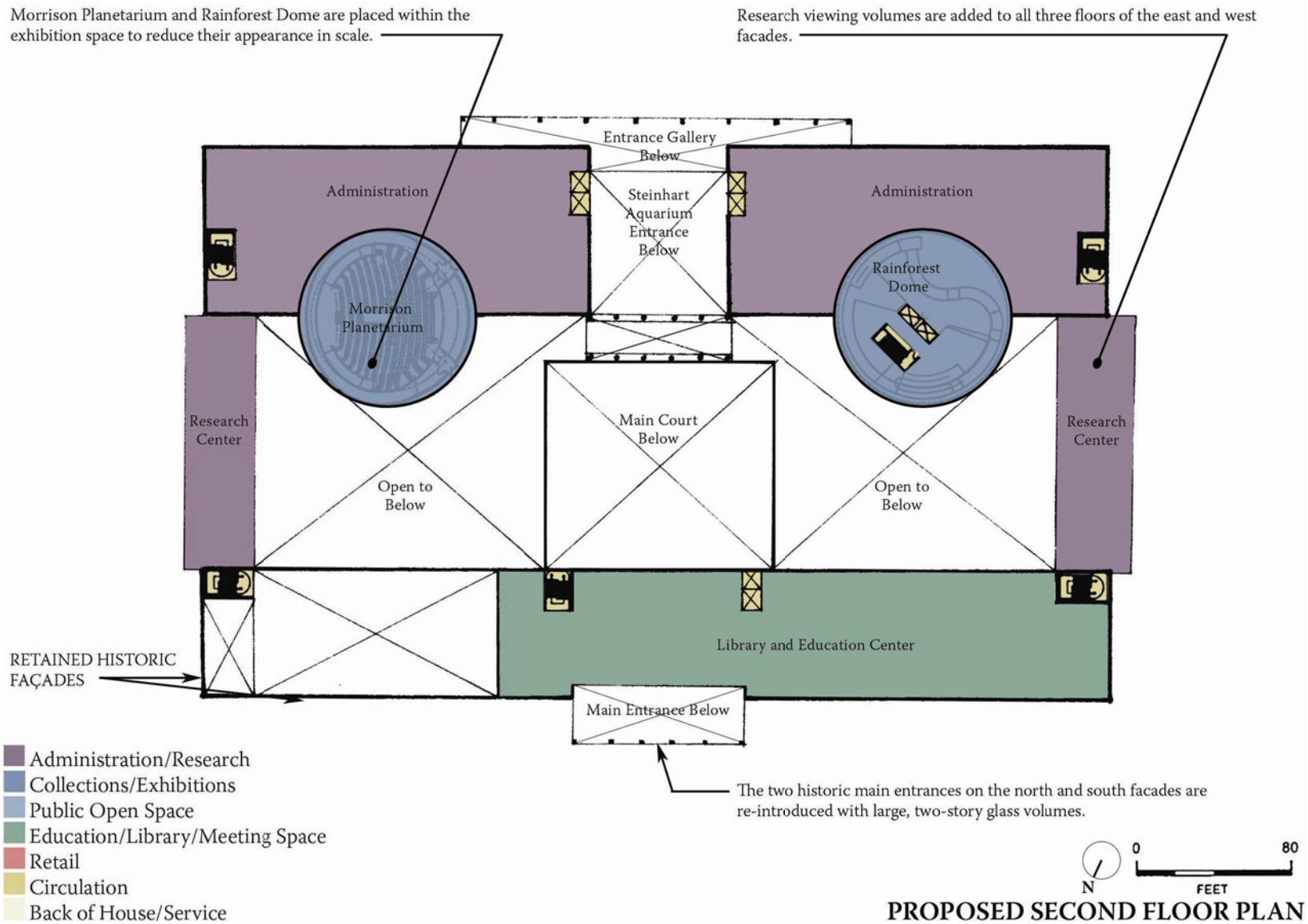

Figure 134: Proposed Second Floor Plan

Figure 135: Proposed Third Floor Plan

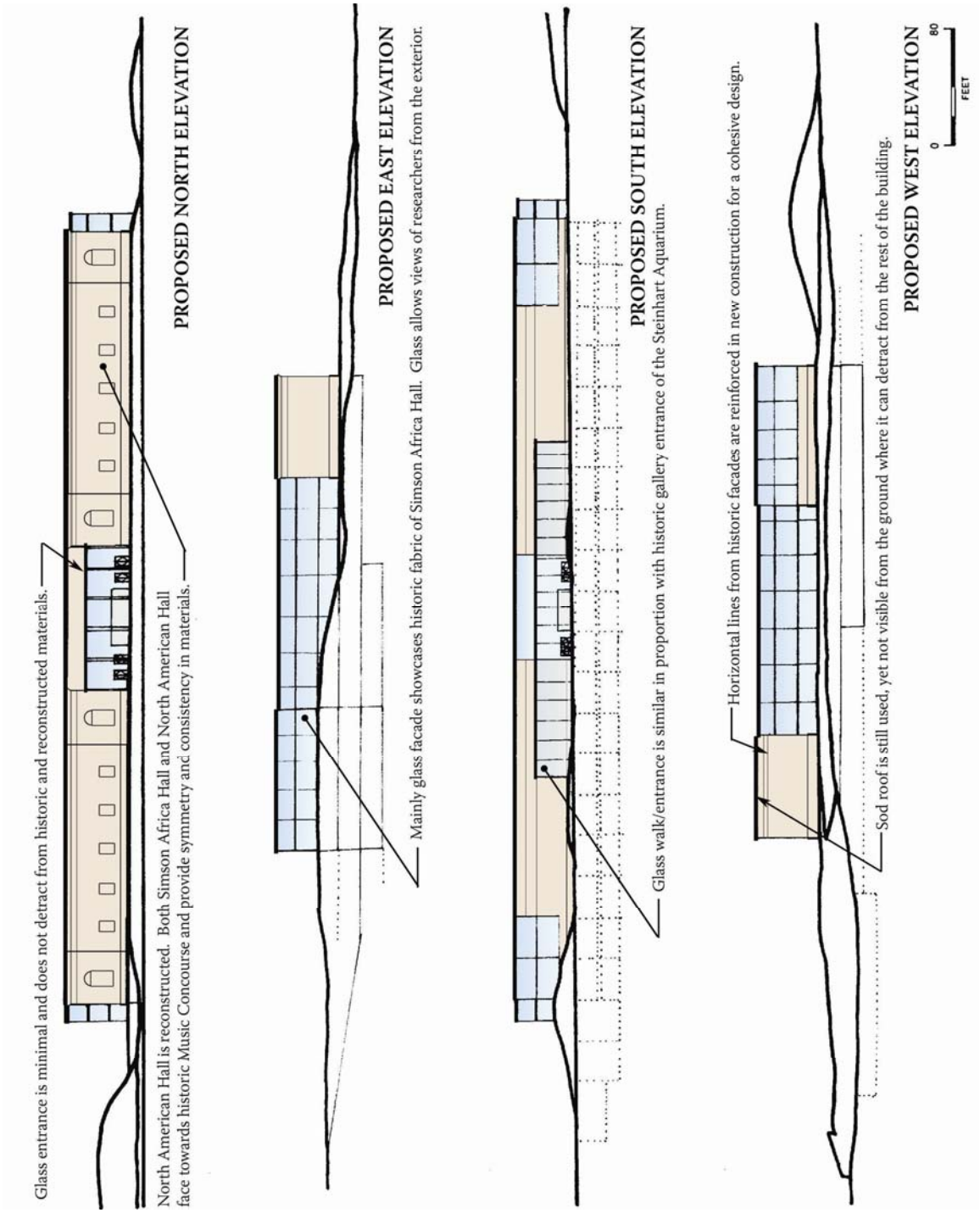

Figure 136: Proposed Elevations

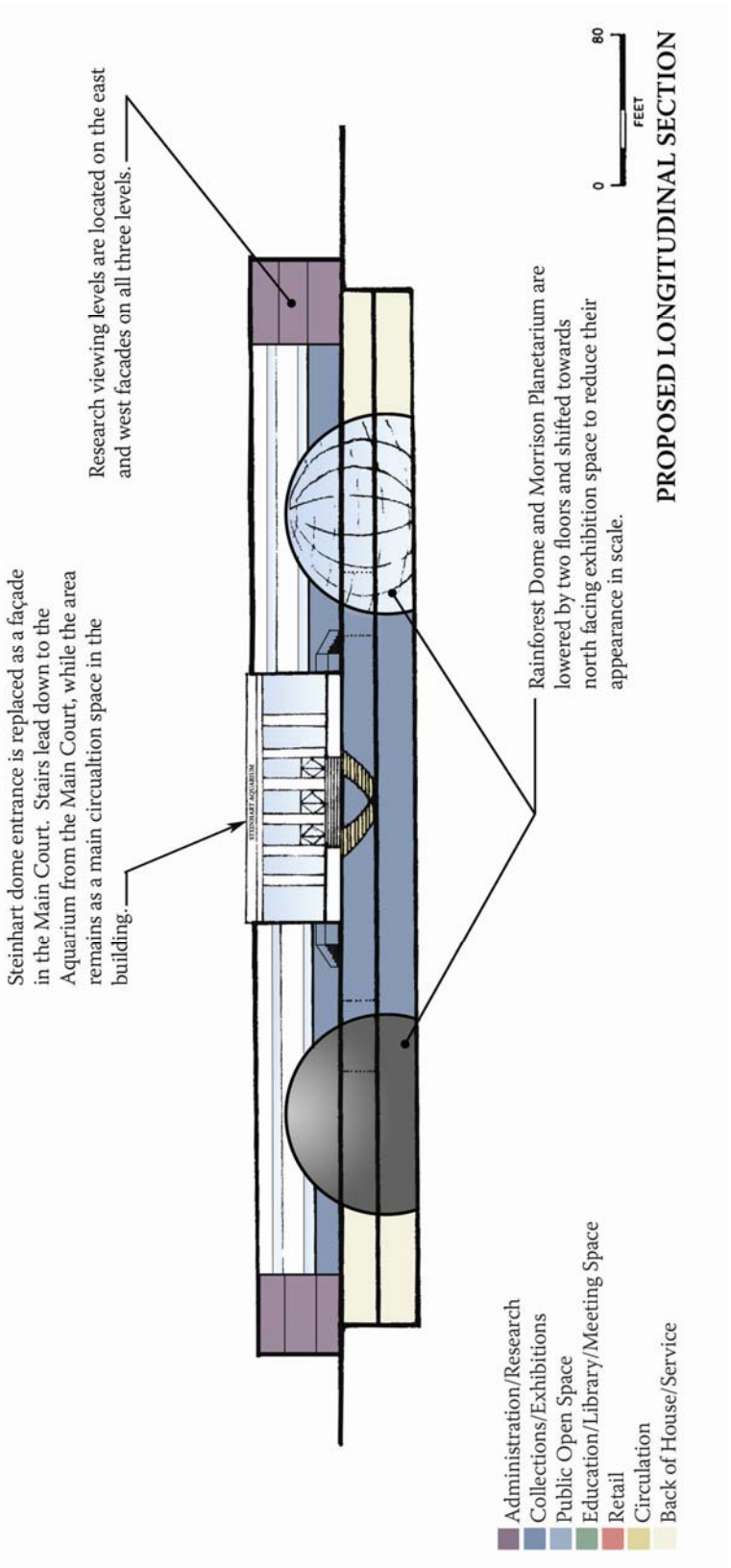

Figure 137: Proposed Longitudinal Section

Figure 138: Perspective of Proposed Redesign from Middle Drive East.

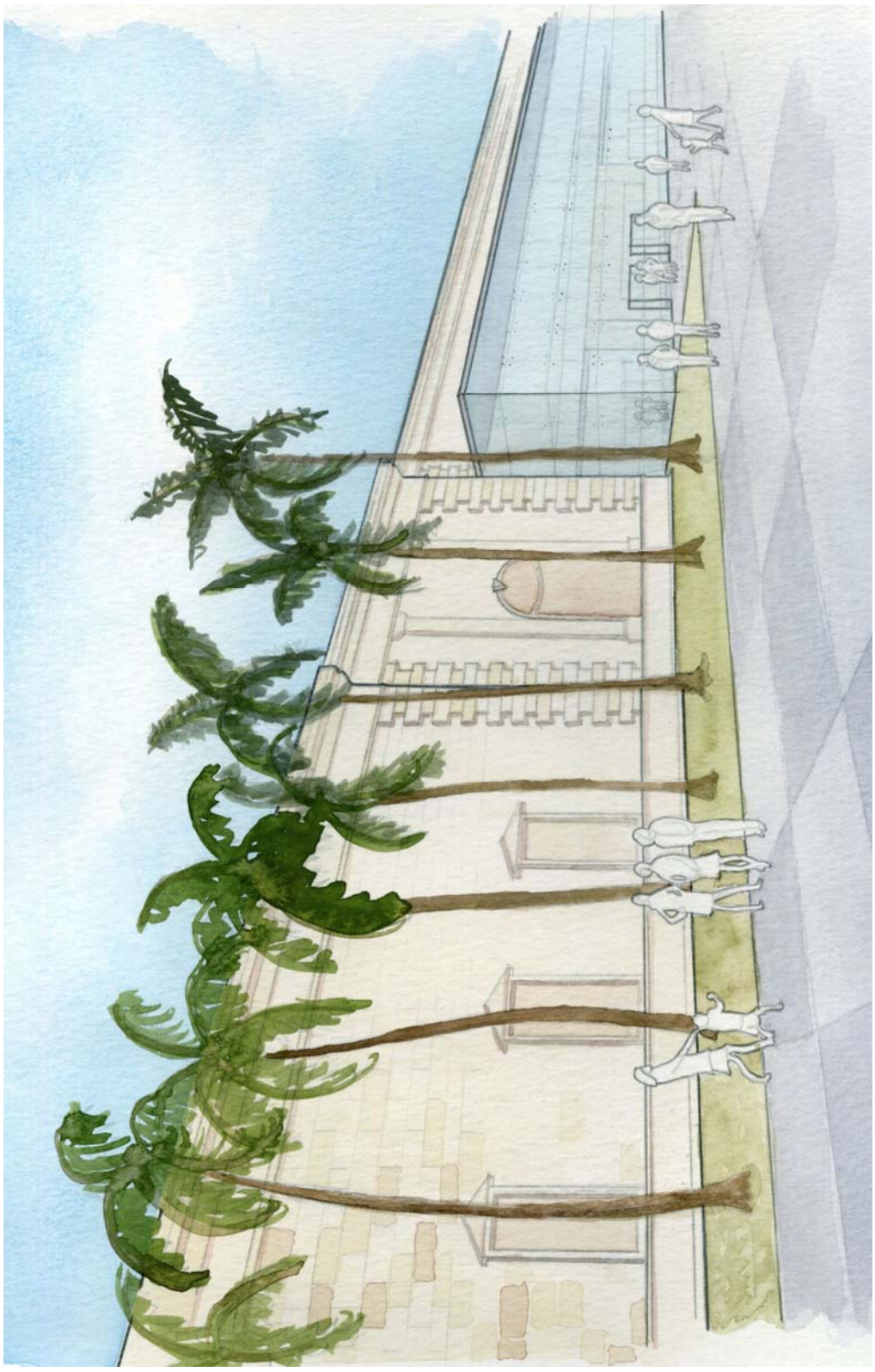

Figure 139: Perspective of historic and new façades from Academy Drive.

Features of the Proposed Redesign

- Removal of "Living Roof" which detracted from historic fabric and façades. Both Morrison Planetarium and Rainforest Dome were lowered two floors to allow for a flat roof on third floor.
- Historic North American Hall is reconstructed for a more consistent and symmetrical north façade which faces the Music Concourse.
- Glass volumes act as entries on north and south façades. These volumes remind the viewer of the original and historic entrances to the building on these two façades.
- Main Court is re-installed. This exterior courtyard is similar in configuration and size to the historic Main Court. It acts as a filter and organizational space to move people from exhibit to exhibit on the interior.
- Glass volumes act as meeting spaces in the large exhibition space on the ground floor. This relates to the historic placement of the Morrison Auditorium and Whale Shelter.
- Research stations are programmed for the east and west ends of the building on all three floors to allow visitors to view research on the ground floor from the exterior and from all three floors when looking up from the open exhibition space. The research space being placed on these two walls enhances the original north and south entries, which are the only entries proposed on this redesign.
- Historic domed entry to Steinhart Aquarium and Swamp are reconstructed and placed in their historic locations.
- Stairs in Main Court provide an additional entry to basement levels.
- Historic stone from the 12 building complex is salvaged and used for new construction.

12

PROPOSED STANDARDS FOR FACADISM

Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior and National Park Service developed a set of Standards for Rehabilitation in 1976. These standards have been used as a tool for preservationists and the average person to know how best to preserve historic structures. These standards serve as the base of a set of standards developed for facadism projects within San Francisco.

The Standards for Rehabilitation include ten points which outline how to preserve projects "in a reasonable manner, taking into consideration economic and technical feasibility."[1] The ten standards can be described roughly as:

1. Properties should retain their original historic use. If program changes are made, they should cause only minimal changes to the building, site and environment.
2. Property's historic character should be retained and preserved. Historic materials, features and spaces should be preserved.
3. Properties should retain historical features from a building's time, place and use. New materials should not create false ideas of historical development.
4. Property should retain changes that have been made over time.
5. Examples of craftsmanship and details should be preserved.
6. Deteriorated historic features should be repaired before being replaced.
7. Treatments should not cause damage to historic materials.
8. Archeological pieces should be retained and preserved.
9. New additions should be compatible with historic structures in massing, size, scale and architectural features.
10. New additions should be reversible and removable from historic fabric.

[1] Morton III, 1976, 6.

Proposed Standards for Facadism

These standards for facadism are based on the Standards for Rehabilitation, though they are very different. Facadism as a preservation effort is very different from rehabilitation. While rehabilitation calls for every effort to be made to restore a building to its original appearance, facadism allows new constriction to coexist with some historic fabric. Facadism, therefore, is considered by some to be modern architecture when compared to other preservation methods. This is the main reason that facadism is so different and so unique when thought of as an architectural approach to a historic building. Yet, because the ten standards for rehabilitation are viewed so highly as a broad and flexible approach to interpreting preservation, they can be used as the basis for standards for facadism. The following ten facadism standards are outlined first by listing the standard for rehabilitation, then followed with the proposed standard for facadism. Each facadism standard is followed with a set of "dos" and "don'ts" based on case study research to show how best to follow these facadism standards.

These standards should be used only when facadism is determined to be the most appropriate approach for a project. An instance where facadism is genuinely appropriate for a project is when a historic property has been damaged beyond repair (by fire, earthquake or another natural disaster) and where most or all character defining features have been lost. Facadism also can be considered appropriate when the new use in a historic building requires large changes in a building and facadism is justified as the best use of the space for a new program. Other instances where facadism may or may not be used are not as easily identified, and this can result in confusion and disagreements between parties involved in a project. In these instances, facadism may become a compromise and should be regarded as appropriate or not appropriate on a case-by-base basis. The following is the set of standards for improving the design quality of facadism projects within San Francisco.

Standard for Rehabilitation:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

Standard for Facadism:

1. A property can retain its historic use or it can be given a new use. If it has a new use, it is critical that the new use fits into the historic building and maintains the same scale of the building. Facadism must be justified as a proper preservation approach that can maintain the townscape scale and "feel" of the surrounding area. A property that undergoes facadism treatment must relate to the historic building in some way.

Do	Don't
Propose a new use in a historic building that fits and relates to the overall townscape. **Example:** The Contemporary Jewish Museum, which is located in an old substation, will be an integral part of the SOMA Arts District that has been built around the substation. **Example:** The San Francisco Conservatory of Music fits in an old community center-type building and now is located right next to the San Francisco performance district in Civic Center.	Avoid locating a new building use in an area of the city where none of that building use presently exists.
Justify facadism as a preservation approach. **Example:** The San Francisco Conservatory of Music could not easily build a technically up-to-date music school in the historic interior of the Young Men's Institute.	Demolish an entire structure before facadism can be considered.
Attempt to educate visitors to the building about the historic interior that was removed. **Example:** The San Francisco Conservatory of Music has a small gallery of historic photos and descriptions hanging on the third floor above the entrance atrium.	Ignore the historic fabric by not providing any information to people that visit the new interior.

Standard for Rehabilitation:

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Standard for Facadism:

2. Parts of the building that add to the character of the historic structure should be retained. If a feature inside or outside of the building is unique and adds to the buildings atmosphere (such as details, horizontal and vertical lines, etc.), it should be highlighted and integrated into the new construction. If not all of the significant interior historic fabric can be retained, it is critical to retain the "feel" and atmosphere that the historic structure had.

Do	Don't
Retain historic interior fabric if it is significant and will add to the new construction. **Example:** The San Francisco Conservatory of Music retains the historic ballroom from the Young Men's Institute and uses it as the main Concert Hall. **Example:** Rehabilitated steel framing inside the historic substation adds to the character of the new Contemporary Jewish Museum.	Unnecessarily demolish historic interior fabric that adds to the character of the new building. **Example:** The Westfield San Francisco Centre has a completely different interior "feel" since the floor heights were changed from their historic location so the new building could line up with a neighboring building.
Highlight the areas of the interior that may be retained. **Example:** The Concert Hall at the San Francisco Conservatory of Music is used in the majority of its marketing material to highlight the school.	Underutilize a significant historic space within the new construction. **Example:** The 1908 historic dome from the Emporium was retained and rehabilitated in the new Westfield San Francisco Centre. The space under the dome and inside the rotunda was once used as a bandstand, ice cream parlor, restaurant and location for concerts. Now it is only filled with some movable seating for shoppers.

Standard for Rehabilitation:

3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

Standard for Facadism:

3. Each historic structure to undergo facadism should first be documented following HABS documentation standards with the use of photos, drawings and writing. The new design on the exterior façades (if not all façades are retained) should not detract, but highlight the historic façades.

Do	Don't
Accentuate the historic façades with new façade construction. **Example:** The San Francisco Conservatory of Music includes a new façade built directly next to the historic 50 Oak façade. The new façade is minimal in size, color and configuration, which complements and directs more attention to the historic façade. **Example:** The blue shapes jutting out from the historic substation in the Contemporary Jewish Museum are hidden from initial view, which allows the visitor to see the historic façade during the initial approach to the building. The historic façade is still the most prominent piece of the new building.	Detract attention from historic fabric with busy, drastically different new façades. **Example:** The "living roof" extends 27 to 34 feet beyond the historic façades in the California Academy of Sciences, which drastically changes the appearance of the historic fabric. The adjacent plain concrete façades nearby only relate to the historic façade's scale. Don't create false "historic" façades replicating the original.

Standard for Rehabilitation:

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Standard for Facadism:

4. Changes that will be made to a building involving facadism preservation should be discussed and understood by all parties involved, including the community.

Do	Don't
Encourage open communication between architects, developers, preservationists and the community. It is critical that open communication is practiced, so facadism preservation can be a joint effort between preservationists and developers. **Example:** The architects of the San Francisco Conservatory of Music allowed San Francisco Architectural Heritage, a preservation group, to review design documents. The architect removed an awning from the historic façade in response to SF Heritage's suggestions.	Avoid communication between anyone involved in the facadism project. **Example:** The developers of the Westfield San Francisco Centre received approval to demolish the office tower of the Emporium building by one city office department, without telling the community, preservationists or other city offices involved. This act left many people feeling betrayed. This approach to facadism is a major reason why the term is viewed so negatively.
It is important to highlight historic character defining features in a building after the project is complete, so the property will retain integrity and be easily accessible to the community. **Example:** The Conservatory of Music always highlights the historic Concert Hall in their marketing materials and holds all special and large scale events/concerts in the space. **Example:** The historic façade and 1896 dome in the original Emporium building are the main visual features used in all Westfield San Francisco Centre marketing materials. Images of the dome and façade are on anything from directory maps to the plates and trays used in the lower level food court.	Ignore the historic features of a building, so the community has little knowledge of what was retained.

Standard for Rehabilitation:

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Standard for Facadism:

5. Façades that exhibit high levels of craftsmanship and detailing should be preserved and repaired. It is important to retain historic windows, doors and other details that make the façade unique. It is best to rehabilitate these façades back to their period of significance.

Do	Don't
Retain historic features, such as windows and doors.	Ignore the historic placement of windows and doors. **Example:** Westfield San Francisco Centre demolished historic flooring and rebuilt floors on completely different levels. This meant that window openings on the historic façade no longer coordinated with the interior, resulting in most of the windows being blanked out and unusable.
Retain detailing that originally made the historic façade(s) unique. **Example:** The main Oriental Warehouse façade still has a painted sign on the original brick. The sign has been left in place and not repainted or removed. **Example:** Westfield San Francisco Centre repainted a sign on a rebuilt side façade. The original sign painted there said "Emporium," while the new sign says "Bloomingdales." This attempt to relate to the historic sign gives this façade character.	Remove façade detailing that made the structure completely unique.

Standard for Rehabilitation:

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Standard for Facadism:

6. Rehabilitation of historic façades should be attempted before demolition or reconstruction.

Do	Don't
Repair a deteriorated façade instead of replacing it.	Remove a historic façade and rebuild before considering rehabilitation. **Example:** The Steinhart Aquarium front façade, Alligator Swamp and Africa Hall interiors were reconstructed by Renzo Piano because he considered them too damaged and too expensive to retain.
Avoid reconstructing portions of the interior in a facadism project so there is no confusion between historic and new interiors.	Reconstruct portions of the interior to save money and time. **Example:** The office tower in Westfield San Francisco Centre that was reconstructed is placed directly next to new, modern offices. Because these two interiors look so drastically different, it is easy to see how the average person would consider the office tower historic when it is not.

Standard for Rehabilitation:

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

Standard for Facadism:

7. It is critical to not damage historic façades. The historic façades should be restored to their original appearance. It is important to integrate the historic façade structurally into the new construction.

Do	Don't
Restore as much of the historic façade(s) as possible. **Example:** 90 percent of the main historic façade in the Contemporary Jewish Museum was retained.	Keep as little of the historic façade as possible.
Salvage as much material as possible from damaged historic façades that will be rebuilt or that were demolished.	

Standard for Rehabilitation:

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Standard for Facadism:

8. If the historic property is an extremely rare building type or one of the last structures of its kind with significant integrity to the interior and exterior, all efforts should be made to retain the entire structure and not use facadism as a preservation approach. It is important to retain views of the historic structure which help to ensure that the building still adds significance to the surrounding townscape.

Do	Don't
Consider rehabilitating an entire historic structure if the building use is rare.	Ignore the significance of a historic building type and continue with facadism before considering other preservation types. **Example:** The Hayes uses two façades of a 1908 stable house, which is one of the last of its kind in San Francisco. The stable house is now being used for condominiums, a new use that cannot be justified as the best use of such a rare building type, although no interior historic features remained intact.

Standard for Rehabilitation:

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Standard for Facadism:

9. New additions to the interior and exterior should relate to the historic fabric with similar size, scale and material approach. New construction should fit roughly in the same configuration and area as the historic structure. New interior or exterior construction should be differentiated from the historic fabric so as not to confuse what is historic and what is new. Interior and exterior exact reconstructions should be avoided so as not to confuse what is historic and what is new.

Do	Don't
Design new additions to the building that reflect the historic structure's size, scale and material approach. **Example:** The Contemporary Jewish Museum's overall scale of Daniel Libeskind's blue shapes jutting over the historic façade is restrained and consistent with the scale of the historic structure.	Design new additions to the building independent of any historic building or surroundings. **Example:** The Hayes' main mixed-use tower towers over the historic stable house. **Example:** The Montgomery Building's high rise juts out of the low two-story historic buildings and completely ignores the spatial relationships, scale and material approach of the historic structures.
Attempt to retain the historic building configuration in the new construction. **Example:** The new California Academy of Sciences site retains the configuration of the various buildings/uses.	Ignore the historic configuration of the historic structure in the new design.
Design new construction that differentiates itself from the historic fabric. **Example:** The new eight story residential unit tower on top of the historic Chronicle Building on Market Street makes no attempt to duplicate the newly restored historic façade. The new addition also blends in with the scale of the already large historic high rise.	Design new construction to look very similar to the historic structure, so it is difficult to differentiate new and historic architecture.
Retain as many exterior and interior character defining features as possible.	Remove all interior features, even if they bring integrity to the structure.

Interior character defining features should be determined as the most architecturally detailed spaces in the building, which are usually the primary spaces in the structure that were historically accessible to the public, according to H. Ward Jandl. The significant character defining features should also be determined by various finishes and materials that make up the walls, floors and ceilings. Significant spaces may also be identified as spaces that relate to the façade and are historically important for the overall building.[2]

Example: The Contemporary Jewish Museum project retained historic steel trusses and skylights which help to maintain the same atmosphere that the substation once had.

If it is not possible to retain historic character defining features, replace them with new construction that evokes the same feeling and atmosphere.

Example: The character defining historic atrium and stairway lobbies in the Young Men's Institute were replaced with a large open atrium with stairs that wrap up towards the third floor by the Conservatory of Music. This space reminds visitors of the atrium that once existed there, and it meets the needs of large crowds which will gather for Conservatory events.

Replace character defining features with new construction that creates a dissimilar atmosphere and feel to a previously historically significant space.

Example: The Westfield San Francisco Centre replaced the bandstand, restaurant and ice cream parlor in the rotunda under the 1896 dome with an open space with little more than movable chairs for shoppers to rest.

[2] Jandl, "Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements," 1988.

Standard for Rehabilitation:

10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Standard for Facadism:

10. New façades should complement historic façades that are retained. New façades should also reflect the characteristics of the retained historic façades (with the use of details, horizontal and vertical lines, etc.).

Do	Don't
New façades should consider historic façade sizes, scale and material approach. **Example:** The new façade at 70 Oak next to the San Francisco Conservatory of Music's main historic façade reflects the previous building on the site while considering some elements of scale of the existing historic façade.	New façades should disregard size, scale and material approach in historic structures. The new façade design should be independent of any surrounding factors. **Example:** The Hayes' eight story mixed-use structure ignores the small scale of the historic stable house and other surrounding buildings. **Example:** The Westfield San Francisco Centre back façade which fronts Mission Street is drastically different from the Market Street historic façade in material approach and size. Though these two façades are on opposite sides of a large city block, they should relate somehow.

CONCLUSION STATEMENT

This research has shown different approaches to facadism projects in the United States and beyond. Facadism is an approach to historic preservation that has been highly controversial, but continually used, for the past 20-30 years in the United States. It has been used even longer outside of the United States. Even though the term has been looked at negatively for a long time, it still continues to be utilized by developers and architects. The National Trust for Historic Preservation continually voices its disapproval of the approach, even as it is being used in many historic buildings throughout the country. This preservation approach most likely will continually occur, regardless of whether it is recognized or unrecognized by the National Trust. This research was an attempt to acknowledge this unique preservation approach, regardless of its negative connotation, and to improve its reputation while proposing new ideas and standards for future projects utilizing it. Recognizing facadism as a preservation approach and proposing ways to produce a better finished building product are necessary since this approach will no doubt continue to be used in the future.

Based on my current understanding of facadism after completing this research, I have come to the conclusion that facadism should only be used in historic structures in specific instances. Facadism should only be used when it is determined to be the most appropriate approach for a project. It can be justified when a historic property has been damaged beyond repair (by fire, earthquake or another natural disaster) and when most or all character defining features have been lost. Facadism also can be considered appropriate when the new use in a historic building requires large changes and facadism is justified as the best use of the space for a new program.

This presentation of more focused research in San Francisco was an attempt to show the many different facadism projects completed in the recent past and currently under development. While this research has highlighted a few highly successful facadism projects, it also has shown how San Francisco needs to develop guidelines that will help to regulate and control the extent of facadism redevelopment in the city.

Through this research, it has become apparent that there are many factors that can cause a facadism project to be a positive or negative addition to the city. One of the main factors that the city has jurisdiction over is zoning laws. Zoning can help or harm projects, and in one case study in this research, The Hayes, zoning has severely tarnished the end result of the project. Overdevelopment in San Francisco, as in other major cities, can result in changing views of the city. In a place such as San Francisco that favors historic architecture, the end result of retaining some architecture amidst mass overdevelopment can cause projects utilizing historic fabric to appear bulky, confusing and disrespectful. It is important that cities analyze zoning requirements and look at project designs on a case by case basis to ensure that future facadism projects are designed and executed in the best way possible.

New construction is the main component that can "make or break" a facadism project. Through this research, it has become clear that minor details as well as large site decisions in a project can determine whether a specific facadism project succeeds or fails. The most important factors for looking at facadism on a case-by-case basis can include the addition or regulation of scale, while also looking at small details that reinforce the historic fabric while maintaining scale and placement within the site.

Another issue that can "make or break" a facadism project is the presence of a preservation advocate on the project team. A preservation advocate can bring an advanced knowledge of preservation techniques and approaches to a design team that may not have the knowledge required to analyze and respect historic fabric. A strong example of a preservation advocate contributing to a building is the Contemporary Jewish Museum, where Architectural Resources Group provided guidance to the project team and were therefore able to retain much of the historic substation.

After looking at all the research put forth in this Doctorate project, I have come to the conclusion that facadism can be justified in specific case-by-case instances. Some facadism projects may be considered acceptable and some failures, but the results seem to be purely subjective and not based on much more than personal opinion. While some will always condemn facadism, it is important to look at the practice with guidelines and terms that can help to determine when a project is being executed in the most respectful way for all people involved. The Proposed Standards for Facadism can help individuals make a more informed decision about how facadism can be made successful or unsuccessful.

The Proposed Standards for Facadism are in no way a replacement for design. The Proposed Standards should be used hand-in-hand with smart design decisions. Additionally, the Proposed Standards are not meant to imply that facadism design should be bland and merely blend in with the historic fabric. Some of the most successful examples of facadism that I have encountered during my research include smart and daring design decisions. The Proposed Standards should therefore be used as a base-line starting point in facadism projects to respect the existing historic fabric while incorporating each architect's unique design approach.

Facadism projects seem destined to occur more and more as significant development continues to play an important role in major cities. It is important to acknowledge facadism not specifically as either a preservation approach or an anti-preservation approach. Instead, it is more important to acknowledge that it will most likely continually occur, and that it is important to have concrete ideas on how best to improve future projects involving this technique. The research in this document and the proposed standards for facadism are meant to help in establishing ideas and solutions for future facadism projects.

Reflecting on the Doctorate Project

This Doctor of Architecture Project is the result of a nearly year-long investigation into facadism within San Francisco. My research has helped to define my own thoughts on facadism and preservation in general. I found the process to be continually inspiring and constantly evolving. I started this project with a positive view towards facadism. I always approached each facadism project as a positive example

where the architects had their best intentions for the design. Now, at the end of my research, I find myself needing more convincing with each facadism project that I encounter. I am less likely to accept facadism in a project, and more likely to criticize projects where the historic fabric is largely forgotten. I do still feel, however, that facadism will be continued more and more throughout my future career as an architect. Because of this, I feel it is extremely important to approach facadism projects as design challenges, and to utilize a set of standards to help unify and strengthen an architectural design.

GLOSSARY

Adaptive Use. To create a new use, function and program for a historic structure. This preservation method can retain much or very little historic fabric in a structure. Sometimes mistakenly referred to as "adaptive reuse."

Anastylosis. To retain and rebuild a ruin in its exact location and configuration with the reassembly of original architectural fragments.

Art Deco. A 1920s architectural style that incorporated bold colors, shapes and a high level of geometry, including chevrons and zig zags. It was characteristically used in the Bay Area for movie palaces and other imaginative projects.

Arts & Crafts movement. The Arts & Crafts style is primarily about using products and techniques that exhibit handcraft. Some characteristics of the style are rustic surfaces, repeating designs, vertical and elongated designs, and "rustic" materials. It was about challenging other styles and creating a simplistic, informal environment that rebelled against the Beaux Arts style.

Beaux Arts Style. This was a classical architectural style that began to be taught at the Paris 'Ecole des Beaux Arts that was originally founded in the mid-17th Century. Characteristics of this style were formalism, symmetry, and decorative detail. The Beaux Arts style was most used in the United States from 1895-1920.

Chai. Hebrew word for "life;" made up of the two Hebrew letters chet and yud.

City Beautiful movement. A movement in the 1890s and 1900s that used monumental architecture to "clean up" the cities and detract from failing areas of cities.

Classic Revival. This style is a revival of Neoclassicism in the late 18th Century which was based on Greek and Roman classical style buildings.

Collage Aesthetic. A design philosophy which has been used in the Bay Area since 1989 to give the impression that large developments are actually the composition of many buildings because they use different detailing and colors. This was used to try to blend new architecture in with the collage-like atmosphere of older architecture that was built slowly over time.

Context. The surrounding conditions on a site or building that determines the surrounding environment of a structure.

Conveyance. A transfer of legal ownership of a property from one person to another to encourage development and ownership.

Creeping Construction. The act of replacing to many original materials in a historic structure.

Developer. A person, group or business that develops or redevelops properties.

Easement. Commonly, this means that someone has the right to use land
belonging to someone else for a specific purpose. In preservation circumstances, this can be a voluntary contract between a building owner and preservation organization that ensures a building will retain its historic character in the future. Typically, the most common use of an easement is by the municipal government who uses the land for utilities, etc.

Extended Use. The act of completing major modern alterations and repairs to a historic structure while maintaining the structure's original use.

Extensive Modernization. Extensive Modernization involves equipping a building with important modern features such as HVAC, elevators, new

telephone and electrical systems and fire and life safety equipment.

Facadism. A preservation type that retains only the exterior wall(s) of a historic structure while removing most or all interior historic features from a property and replacing it with new construction.

Façadectomy. A negative term for facadism.

Facadomy. A negative term for facadism.

Facsimiles. An exact reproduction of a historic façade, generally utilized when retaining the historic façade is not possible.

False front. A façade that is placed in front of a building to give the impression that the building behind is larger, configured differently, of another style, etc.

Greek Revival. This style was popular in the late 18th and early 19th Centuries as a style that followed classical Greek forms.

Heritage Planning. The act of preserving a ruin or remnant because it offers income generation through tourism or heritage environments.

Historic Preservation. The act of preserving historic materials including structures, monuments, buildings, landscape and archaeological sites.

Kitsch. Decoration or design that is tasteless.

Modern movement. This was a movement of modern architecture in the mid-20th Century. This movement was characterized as rejecting any historical styles, but accepting that materials and function determined the design solution. It was also a rejection of ornament and a simplification of overall form. The International Style was one of the most prominent architectural styles to be used during the Modern Movement in the 1920s and 1930s.

Movie palace. A name for movie theatres in the Bay Area and elsewhere from the early 20th Century. These movie palaces were grand and usually extremely decorative on the exterior, utilizing Art Deco design elements.

National Historic Preservation Act. The Act signed by President Lyndon B. Johnson in 1966 to protect historic structures at the federal level and to begin work on the National Register of Historic Places.

National Register of Historic Places. A running list of registered Historic Structures that have been approved by the National Park Service (NPS).

National Park Service (NPS). This federal body is run by the Secretary of the Interior and is responsible for the National Register of Historic Places as well as for all national parks, monuments, etc.

Outdoor museum. A museum that is a combination of multiple buildings and outdoor spaces.

Overzealousness. Relating to preservation, this is the act of enhancing the original fabric of a building to over-emphasize the period of significance of the building.

Patina. A patina can be created on various surfaces on many different types of old materials. It is used to describe the look that some historic materials have developed over time.

Period of Significance. A period of a historic building's history that has the most significance either because of the building, its inhabitants or because of the history there.

Polychrome. A glazed surface including three or more different colors.

Postmodern. A movement against the previous Modern Movement that labels the ideas of modernism as bland and uninviting. This is also the most recent classical revival style, although it is considered rather superficial when compared to previous styles.

Postmodern facadism. Retaining the façade(s) of postmodern structures (similar to facadism but done with non-historic buildings).

Refacing. To cover a building in another material directly over the façade to give it the appearance of new or newer construction.

Refronting. An attempt to build a new façade that matches the style of a historic façade.

Remnants. A portion of a building or structure that no longer is configured in its original design and has no historic integrity (see Ruins).

Replication. This is the second part of the preservation type "Reconstruction." This occurs when an artifact or building is duplicated to look as it used to.

Restoration. To restore is to preserve a historic property according to a past significant time period in which the building once existed. Modern construction materials can be used to stabilize a building, but the overall final visible structure must only have materials, design and furniture that comes from the period of significance that was established for the restoration.

Ruins. A building or structure that no longer is configured in its original design and has no historic integrity (see Remnants).

Rustication. A roughened finish that is created naturally or artificially on stone or masonry.

Secretary of the Interior. A cabinet level administrative officer within the federal government that regulates and oversees the National Park Service, the National Register of Historic Places and more.

Sprawl. Sprawl is defined in the field of preservation as overbuilding and overstressing the built environment, resulting in traffic jams, long commutes, characterless development and the dominance of big-box retailers.

Section 106. A law that gives State Historic Preservation Officers a responsibility to discuss and comment on local effects on any federal historic preservation projects.

Standards for Historic Preservation. A set of ten standards that are used to explain how best to restore historic properties, monuments, and sites in the U.S.

Subsidy. A form of government assistance, such as a grant or tax break, to ensure development.

Townscape. The 3-D visual character, impact and qualities of the built environment (buildings, spaces, people and transportation).

Transfer of Development Rights (TDR). A way to challenge sprawl that occurs in communities. With TDR, zoning rights can be purchased by developers from nearby historic structures that may not be developed to earn credit for developing a specific structure nearby.

Venice Charter. The Venice Charter is also referred to as "The International Charter for the Conservation and Restoration of Monuments and Sites." This charter, which was established in 1964, was one effort to establish a consensus on the approach of conservation on an international level.

APPENDICES

The following bulletins from the set of 21 San Francisco Preservation Bulletins are included in these Appendices:

San Francisco Preservation Bulletin No. 1
Jurisdiction and Procedures of the Landmarks Preservation Advisory Board (Landmarks Board)

San Francisco Preservation Bulletin No. 2
Review Procedures for the Exterior Alteration and Demolition of Cultural Resources

San Francisco Preservation Bulletin No. 7
The State Historical Building Code (SHBC)

San Francisco Preservation Bulletin No. 8
The Mills Act

San Francisco Preservation Bulletin No. 14
Brief History of the Historic Preservation Movement in the United States and in San Francisco[1]

[1] Planning Department, "San Francisco Preservation Bulletins," 2004.

SAN FRANCISCO

PRESERVATION BULLETIN NO. 1
JURISDICTION AND PROCEDURES OF THE LANDMARKS PRESERVATION ADVISORY BOARD (LANDMARKS BOARD)

LANDMARKS BOARD

This summary is designed to clarify for project sponsors and the general public the jurisdiction and procedures of the San Francisco Landmarks Preservation Advisory Board, (Landmarks Board). The Landmarks Board is a nine-member body appointed by the Mayor that serves as an advisory board to the Planning Department and the Planning Commission. The Landmarks Board was established in 1967 with the adoption of Article 10 of the Planning Code. As of 2002, the City had designated more than 231 landmark sites and eleven historic districts. The work of the Landmarks Board, the Planning Department and the Planning Commission has resulted in an increase of public awareness about the need to protect the City's architectural, historical and cultural heritage. The Landmarks Board also has a role in making recommendations to the Planning Department and the Planning Commission on building permit applications that involve construction, alteration or demolition of landmark sites and resources located within historic districts. The Landmarks Board may also review and comment on projects affecting historic resources through the California Environmental Quality Act (CEQA) or projects under Section 106 of the National Historic Preservation Act.

LANDMARK AND HISTORIC DISTRICT DESIGNATION PROCEDURES

The process for designation of landmarks and historic districts in San Francisco is governed by procedures set forth in Planning Code Article 10, Section 1004. The purpose of Article 10 is to preserve and protect cultural resources citywide. Article 10 includes the City's official list of designated historic resources that, in terms of the City's built environment have been determined to be the most significant contributors to San Francisco's architecture, history and cultural heritage of the City and County. All designated city landmarks listed in Appendix A, Article 10 and historic districts are listed in Appendices B-L, of Article 10.

A landmark or historic district designation occurs as follows:

- Research is needed for each and every cultural resource proposed for designation. For proposed historic districts, a building-by-building inventory is required for every parcel contained within the boundaries of the proposed historic district.

- A Landmark/Historic District Designation Report is prepared to include the date of construction, the architect or builder, style, design features, historic and physical contexts and an assessment as to whether the resource conveys integrity.

- Once a Designation Report is submitted to the Planning Department, Department staff will undertake a preliminary review of the document and schedule a public hearing at the Landmarks Board. The form of the designation is as an ordinance, which appends Article 10.

- The ordinance incorporates by reference the Landmark Designation Report. If an historic district is proposed for designation, individual building descriptions are also incorporated. The ordinance may include guidelines for alteration and new construction.

- After review by the City Attorney, the route for designation is from the Landmarks Board to the Planning Commission and then to the Board of Supervisors. Properties are recorded at the Office of the Assessor/Recorder after the Mayor signs the ordinance that creates a landmark or historic district. *See Preservation Bulletin No. 5, Landmark and Historic District Designation Procedures.*

CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness (C of A) is generally required for most exterior alterations and all demolitions of structures that are designated local landmarks and for most exterior alterations and all demolitions and new construction related to a site or structure within a designated local historic district, when a City permit is required. Any work involving a sign, awning, marquee, canopy or other appendage for which a City permit is required on a landmark site or in an historic district also requires a C of A.

In some historic districts, even some work that does not require a permit (such as painting and landscaping, for instance in the Jackson Square Historic District) require a C of A. The rules that determine the need for a C of A are discussed in Planning Code Sections 1005 and 1006 for designated City Landmarks as well as Section 7, "Additional Provisions for Certificates of Appropriateness," in each Appendix to Article 10. Each appendix regulates a separate historic district and has other, usually additional provisions detailing what requires a C of A in that historic district. The C of A application forms are available at the Planning Information Center counter (PIC).

In evaluating proposed alterations, the Landmarks Board refers to the Secretary of the Interior's *Standards for the Treatment of Historic Properties*, which includes the Secretary of the Interior's *Standards for Rehabilitation*. The Landmarks Board first adopted these standards in 1985. An updated version of the *Standards* dated 1992, were adopted by the Landmarks Board in 1994. This document is available at the Planning Information Center counter (PIC). All project sponsors should be familiar with the *Standards* and design their projects accordingly.

Once a C of A application is determined complete by Planning Department staff, the project is heard by the Landmarks Board. The Landmarks Board provides its findings to the Planning Department in cases of alterations. The Landmarks Board provides its finding to the Planning Commission in cases of demolitions of landmarks and for all demolitions and new construction of buildings within historic districts, as well as for any C of A that is recommended for disapproval by the Planning Department for which the Planning Commission requests a review. If, after consideration of the findings of the

Landmarks Board, the Planning Department finds that the proposal would not have a significant impact or is not potentially detrimental to a landmark site or historic district, then the Planning Department issues the C of A. Any required building permit or other applications can be reviewed administratively by the Planning Department so long as they are in conformance with the C of A. The building permit on file with the Department of Building Inspection (DBI) should correspond to the project approved by the Landmarks Board.

The Landmarks Board urges project sponsors to meet with Department staff to discuss proposed rehabilitation projects on designated cultural resources as early as possible. This "early read" project review may take place even before the building is bought, before a permit is filed, or a project is designed. A project review meeting provides project sponsors and Planning Department staff with a focused means of discussing code requirements, planning processes and departmental policies related to a specific project proposal. The required fee of $105 covers 45-minutes for the project review meeting and any required pre- or post-meeting staff research time up to a total of two hours. For more information, contact the Planning Department at (415) 558-6300.

APPEAL OF A CERTIFICATE OF APPROPRIATENESS

A project sponsor's appeal route for a C of A denied by the Planning Commission is to the Board of Supervisors. Building permits, used to implement a C of A, are appealable to the Board of Appeals. *See Preservation Bulletin No. 4, Certificate of Appropriateness Procedures.*

PERMIT TO ALTER

Article 11 of the City Planning Code was adopted by the Board of Supervisors in 1985 and governs 430 downtown buildings. Note: Article 11 includes unrated buildings and buildings within Conservation Districts. Major alterations to rated buildings must be reviewed by the Landmarks Board as well as the Planning Department staff and the Planning Commission. The standards used for this review are found in Section 1111.6, Article 11 of the Planning Code. They are similar but not identical to the Secretary of the Interior's *Standards*. In the case of major alterations to Article 11 buildings, the Landmarks Board makes a recommendation on the Permit to Alter to the Planning Commission where the final decision is made.

ENVIRONMENTAL EVALUATIONS

An Environmental Review Application is used to request an initial study of any project pursuant to the requirements of the California Environmental Quality Act (CEQA). An initial study conducted by the Planning Department will determine whether a project may have a significant effect on the environment if a project sponsor is proposing the demolition or substantial alteration of a designated landmark, buildings located within historic districts, buildings identified in Article 11 of the Planning Code, or for buildings with other historical ratings or designations. A Cultural Resource Study may be required, along with other Planning Department applications.

With its specialized expertise in historic preservation, the Landmarks Board has a role in the review and comment of environmental documents -- especially when demolition, substantial alteration or new construction is proposed for designated cultural resources. Their review occurs at a regular meeting of the Landmarks Board and may include either oral and/or written comments on a draft environmental document. These comments are transmitted from the president of the Landmarks Board to the Planning Department's environmental review officer and may lead to amendments to a final environmental document.

SECTION 106 REVIEW

Section 106 of the National Historic Preservation Act of 1966 requires federal agencies to take into account the effects of agency undertakings on properties included or determined eligible for the National Register of Historic Places and, prior to approval of the undertaking, to afford the Advisory Council on Historic Preservation a reasonable opportunity to comment. Typically, Section 106 consultation begins when the lead agency, through the Certified Local Government (CLG) program, contacts the local government to comment on the proposed undertaking. As a CLG, the City of San Francisco has the opportunity to comment on undertakings within its jurisdiction.

The Planning Department and the Landmarks Board has a role in defining the undertaking, developing an Area of Potential Effect (APE) for a project, assisting in the identification of historic properties, and assessing the effects of a project including a determination of conformity to the Secretary of the Interior's *Standards*. Other steps include resolving potential adverse effects. If the parties involved in a project determine that the adverse effects cannot be avoided, a Memorandum of Agreement (MOA) is prepared by the agencies for the project. The preparation of a MOA requires further consultation with the Landmarks Board, the State Historic Preservation Officer (SHPO) and the Advisory Council.

In addition to the Section 106 review, the Planning Department also reviews the undertaking to determine whether it conforms to the Planning Code. Section 106 reviews are usually done in conjunction with an environmental review, pursuant to the California Environmental Quality Act (CEQA) and the National Environmental Protection Act (NEPA), if required.

INFORMATIONAL PRESENTATIONS

From time to time, the Landmarks Board sponsors informational presentations on preservation-related matters. Section 1001, Article 10 of the Planning Code states the purposes of the Landmarks Board and provides a variety of methods for the Landmarks Board to review and comment on historic preservation issues and topics. Informational presentations can be arranged either by contacting the Planning Department's Preservation Coordinator at (415) 558-6338 or by contacting the recording secretary to the Landmarks Board at (415) 558-6266.

LANDMARKS BOARD HEARINGS

The Landmarks Board meets the first and third Wednesdays of every month at 12:30 p.m. in City Hall, Room 400, 1 Dr. Carlton B. Goodlett Place. The Architectural Review Committee (ARC), a five-member committee of the Landmarks Board is available to provide guidance to project sponsors on proposed projects. The Committee generally meets before the regular Landmarks Board hearing. The format for public hearings generally is as follows: Public comment provides an opportunity for the public to bring matters of interest to the Landmarks Board's attention; Department staff presentation and recommendation; testimony by the project sponsor; testimony by the public; the closing of public comment (including the project sponsor); and discussion and decision by the Landmarks Board. If a number of individuals wish to address the Landmarks Board on a specific matter, the president of the Landmarks Board may limit comments to three minutes for an individual, or six minutes for an organization.

PLANNING INFORMATION CENTER COUNTER (PIC)

To determine whether a property is listed either as an individual landmark or is located within one of the City's eleven historic districts under Article 10, or is designated under Article 11, (which addresses the Downtown (C-3) buildings), or appears on any other city, state or federal inventory of cultural resources, call or visit the Planning Information Center counter (PIC) at 558-6377 between the hours of 8:00 a.m. and 5:00 p.m., Monday through Friday. If you have additional questions or anticipate submitting an application or permit for a cultural resource that is under the jurisdiction of the Planning Department, the Landmarks Board or the Planning Commission, please have the exact address and block/lot number ready when contacting the PIC.

January 2003

SAN FRANCISCO
PRESERVATION BULLETIN NO. 2
REVIEW PROCEDURES FOR THE EXTERIOR ALTERATION AND DEMOLITION OF CULTURAL RESOURCES

THE PLANNING DEPARTMENT'S JURISDICTION

The purpose of this Preservation Bulletin is to summarize the review processes for permit applications involving exterior alteration and/or demolition of cultural resources. Please note that Building Permit applications must be filed with the Department of Building Inspection (DBI). The application may then be routed to the Planning Department for review. Environmental Evaluation may precede Planning Department review and approval. Projects must also be in conformance with the other provisions of the Planning Code. The Planning Code may require additional Planning Department review and/or submittal of planning applications.

To determine if a resource is "historic" and to understand its level of significance or to obtain Planning Department application forms discussed in this Preservation Bulletin, contact the Planning Information Center counter (PIC) on the first floor, 1660 Mission Street, or call (415) 558-6377 between the hours of 8:00 a.m. and 5:00 p.m. Building Permit Applications may be obtained and applied for at the DBI Permit Center Counter first floor, 1660 Mission Street, between the hours of 8:00 a.m. and 4:45 p.m. For DBI general information or application status, call (415) 558-6088.

ALTERATION PERMITS

Article 10 of the Planning Code details review procedures when a Certificate of Appropriateness (C of A) is required. *For more information on the Certificate of Appropriateness process, please refer to Preservation Bulletin No. 4.* Generally, a C of A is required for any construction, exterior alterations including removal or demolition of a structure, or any work involving a sign, awning, marquee, canopy or other appendage for which a City permit is required on a designated landmark or in a historic district. Ordinary maintenance and repairs such as painting, reroofing and any work to correct deterioration, decay or damage, including repair of damage caused by fire or other disaster, may be approved administratively without a C of A. C of A's approved by the Landmarks Board are issued by the Planning Department following a Landmarks Board hearing. C of A's that are disapproved by the Landmarks Board are referred to the Planning Commission for review and approval or disapproval.

Article 11 defines the Permit to Alter requirements. In general, a Permit to Alter is required for the "Major" exterior alteration of a building for which a permit is required pursuant to the Building Code unless the proposed work is deemed "Minor" because it does not substantially change, obscure or destroy exterior character-defining spaces, materials, features or finishes. Minor alterations are approved administratively by the Planning Department by issuance of a letter signed by the Zoning Administrator titled "Notice of Determination of Minor Alteration." This results in an administrative approval of a Building Permit by the Planning Department as required by the Building Code. Typically, signage and the

exterior alteration of ground floor display areas within the architectural frame (pier and lintels) of the building to meet the needs of first-floor commercial uses qualify as minor alterations provided original historic finishes, features and materials of the structure are not altered or removed.

DEMOLITION PERMITS

Article 10, Section 1006.6 of the Planning Code authorizes the Planning Commission to delay the demolition of designated landmarks up to 180 days or up to 90 days for buildings located within historic districts. The Board of Supervisor's may extend the 90- day demolition delay period up-to another 90 days.

Section 311(e) of the Planning Code details residential permit review procedures when demolition of historic or architecturally important buildings is proposed in RH and RM districts. This section states that unless the building is determined to pose a serious and imminent hazard as defined in the Building Code, an application authorizing demolition in any R District of an historic or architecturally important building or of a dwelling shall not be approved and issued until the City has granted final approval of a building permit for construction of the replacement building. The Board of Appeals has final jurisdiction over building permits. In districts other than residential, it is a policy of the Planning Commission to require that demolition requests must accompany a Site Permit or Building Permit for a replacement building.

ENVIRONMENTAL EVALUATION

An Environmental Evaluation application is required to determine the level of environmental review necessary for demolition projects or for substantial exterior alterations to designated historic structures. If the project utilizes federal funds, review and consultation between the Planning Department, the State Office of Historic Preservation (OHP) and the Advisory Council for Historic Preservation is required pursuant to Section 106 of the National Historic Preservation Act (NHPA) of 1966. This review and consultation is undertaken to determine whether the proposed work would have a negative effect on historic structures.

January 2003

SAN FRANCISCO
PRESERVATION BULLETIN NO. 7
THE STATE HISTORICAL BUILDING CODE (SHBC)

PURPOSE OF THE STATE HISTORICAL BUILDING CODE

The intent of the State Historical Building Code (SHBC) is to protect California's architectural heritage by recognizing the unique construction problems inherent in historical buildings and offering an alternative code to deal with these issues. The SHBC provides alternative building regulations for the rehabilitation, preservation, restoration or relocation of structures designated as "historic."

SHBC regulations are intended to facilitate restoration or accommodate change of occupancy so as to preserve a historic resource's original or restored architectural elements and features. While the SHBC provides for a cost-effective approach to preservation it also provides for occupant safety, encourages energy conservation and facilitates access for people with disabilities.

MAJOR PROVISIONS OF THE SHBC

The SHBC, which is contained in Part 8, Title 24 of the California Code of Regulations, has been in effect in California since 1979. The principal sections of the SHBC address use and occupancy issues, fire protection, means of egress, alternative accessibility provisions, alternative structural regulations, archaic materials and methods of construction, mechanical, plumbing and electrical requirements as well as a chapter on historic districts, sites and open spaces. The revised SHBC became effective on July 21, 1998 by the State Historical Building Safety Board. These revisions include changes to the accessibility chapter, which make code language consistent with the Americans with Disabilities Act (ADA).

DEFINITION OF A QUALIFIED HISTORIC RESOURCE

A qualified historic resource is defined as any building, site, structure, object, district or collection of structures and their associated sites deemed of importance to the history, architecture or culture of an area by an appropriate local, state, or federal governmental jurisdiction. This shall include designated buildings or properties on, or determined eligible for, official national, state or local historical registers or official inventories, such as the National Register of Historic Places, California Register of Historical Resources, State Historical Landmarks, State Points of Historical Interest, and officially adopted city or country registers, inventories, or surveys of historically or architecturally significant sites, places or landmarks. All are deemed qualified historic resources pursuant to Chapter 8-2, Section 8-218, which is the definition section of the SHBC.

LOCAL APPLICATION OF THE SHBC

When applying the SHBC to a proposed project, the first step is to determine whether the subject property is a "qualified historic resource" pursuant to the definition provided. If a property is not

currently listed on any local, state or national historic register, the project sponsor may submit a California Register of Historical Resources or National Register of Historic Places nomination to the State Office of Historic Preservation (OHP) for an evaluation of the cultural resource. Contact the OHP at (916) 653-6624 for additional information.

Project sponsor requests to utilize the SHBC locally are made with the Department of Building Inspection (DBI). *Call the Technical Services Division of DBI at (415) 558-6205 for more information about the SHBC.*

SUMMARY

The ideal rehabilitation solution for a historical resource is to retain historic materials and character while simultaneously exceeding minimum life-safety standards. The SHBC offers owners of historic resources the opportunity to bring the resource into conformance with the performance standards of the City's Building Code while maintaining architectural and historical characteristics and features.

OTHER INFORMATION

Copies of the 2001 State Historical Building Code are available by calling the International Conference of Building Officials (ICBO) at their toll free number 1-800-284- 4406. The SHBC can be ordered as a stand-alone document (Part 8, Title 24, California Code of Regulations) or obtained as part of the California Building Code (Part 2, Title 24 California Code of Regulations) where it is included as Division II, Chapter 34.

January 2003

SAN FRANCISCO
PRESERVATION BULLETIN NO. 8
THE MILLS ACT

THE MILLS ACT

Enacted by the State of California in 1976 and amended in the San Francisco Administrative Code in 1996, the Mills Act is state-sponsored legislation that grants local governments the ability to directly participate in an historic preservation and economic incentive program. The Mills Act is designed to provide owners of both owner-occupied and income-producing property the opportunity to actively participate in the rehabilitation, restoration, preservation and maintenance of "qualified historical properties" while receiving property tax relief. *The Mills Act is recognized as the single most important economic incentive program available in California for use by private property owners of qualified historic buildings.*

THE SAN FRANCISCO PROGRAM

In May 1996, San Francisco Board of Supervisor Ordinance 191-96 amended the San Francisco Administrative Code by adding Chapter 71 to implement the California Mills Act. The San Francisco ordinance was written to offer an incentive to property owners of designated city landmarks pursuant to Article 10 of the Planning Code and/or to owners of property individually listed in the National Register of Historic Places.

BENEFITS OF THE MILLS ACT

The Mills Act provides for a potential 50 percent reduction in property taxes on "qualified historical properties" in exchange for the owner's agreement to maintain and preserve the resource in accordance with standards established by the Secretary of the Interior's *Standards for the Treatment of Historic Properties.* Qualified historical properties are identified as designated city landmarks pursuant to Article 10 of the San Francisco Planning Code and/or structures individually listed in the National Register of Historic Places -- the official federal list of buildings, structures, districts, sites or objects significant in American history, architecture, archeology, engineering and culture. The Mills Act offers a major preservation incentive to owners of cultural resources that may not be adequately maintained, may have structural deficiencies, or may be in need of rehabilitation.

MILLS ACT PROCESS

- Property owners or designated representatives submit to the Planning Department a completed Mills Act application packet. Applications consist of:

- Mills Act application form.

- Proposed restoration or rehabilitation plan.

- Proposed maintenance plan.

- Historical property contract between the property owner and the City and County of San Francisco.

Once a Mills Act application is received, the matter is referred to the Landmarks Preservation Advisory Board (Landmarks Board) for review and comment and recommendation to the Planning Commission. The Landmarks Board will review and comment on the restoration or rehabilitation plan, the maintenance plan, and may comment on the "value" of the property as an historic resource to determine whether the resource is "worth" the reduction of property taxes.

Following the Landmarks Board's recommendations, the Planning Commission will hold a public hearing to review the Mills Act application and historical property contract. Upon approval by the Planning Commission, the application will be referred to the Board of Supervisors for its review and approval or disapproval.

The Board of Supervisors shall conduct a public hearing to review the Planning Commission recommendation, information provided by the Assessor's Office, and any other information the Board requires in order to determine whether it is in the public interest to enter into a Mills Act historical property contract. Upon approval, the Board of Supervisors shall authorize the Director of Planning and the Assessor's Office to execute the historical property contract.

HOW THE PROPERTY TAX SAVINGS IS CALCULATED

The Mills Act historical property contract assessment reduces general levy property taxes by allowing the Tax Assessor to evaluate a property based on its ability to generate income. This methodology is commonly known as the Income Approach to value and is different from the regular method of assessment known as the Market Approach. In the Market Approach, the Assessor uses sales comparisons of similar properties that were appropriately adjusted for differences between comparable properties and the subject property.

In the Income Approach, after a Mills Act historical property contract has been executed, the Assessor values the property according to the capitalization of income whereby the property's potential income is divided by a pre-determined capitalization rate to determine the new assessed property value. The Income Approach can potentially reduce the Market Approach assessment by as much as 50 percent.

Mills Act contracts remain in force even when a property is sold. If a significant jump in assessed value results from the resale price, the property tax bill remains fixed for the life of the contract. This is based upon the Tax Assessor's determination of the assessed valuation of the property when the Mills Act contract is executed.

THE TERMS OF THE MILLS ACT HISTORICAL PROPERTY CONTRACT

- Mills Act contracts must be made for a minimum of ten years during which time the owner is entitled to an annual reduction in property taxes.

- Mills Act contracts may be extended annually on the anniversary date of the initial ten-year contract.

- The City must monitor the provisions of the contract until its expiration.

- The Planning Department in consultation with the Tax Assessor's office will perform yearly inspections of the historic resource to verify that the conditions of the Mills Act historical property contract are enforced.

- The City may terminate the Mills Act contract at any time if it determines that the owner is not complying with the terms of the contract or the legislation.

- Fees are charged for the City's costs to process and administer the Mills Act application and historical property contract, including a fee for inspecting the property and enforcing the contract. The fee is set forth in Planning Code Section 356(e).

COMMUNITY BENEFITS

- The Mills Act represents an important economic incentive for property owners of qualified historic properties. These resources contribute greatly to the enhancement of San Francisco's special architectural, historic and aesthetic character.

- The Mills Act makes the designation of local landmarks and individual listings of properties in the National Register of Historic Places more attractive to owners and encourages the conservation of historical resources.

- The Mills Act can help to prevent the deterioration of historic buildings through owner neglect. Lower property taxes make the sale of qualified historic properties more attractive. Because income-based valuation reflects the actual use of the property rather than the development potential of the land, it may make preservation of single-family houses in higher density districts more feasible. Other preservation incentives available to owners of historic properties are detailed in *Preservation Bulletin No. 6, Preservation Incentives*.

For more information on the Mills Act program, contact the Planning Department at (415) 558-6377.

January 2003

SAN FRANCISCO
PRESERVATION BULLETIN NO. 14
BRIEF HISTORY OF THE HISTORIC PRESERVATION MOVEMENT IN THE UNITED STATES AND IN SAN FRANCISCO

THE HISTORIC PRESERVATION MOVEMENT IN THE UNITED STATES

In the United States, the concept of preserving a community's architectural past emerged during the decades preceding the Civil War, with efforts to preserve resources associated with significant figures and events in American history. Public concern over the possible loss of historic sites and buildings prompted Congress to adopt the Antiquities Act of 1906, offering protection to prehistoric and historic sites located on Federal properties.

A national policy of preserving historic resources of national significance for public use was established by the Historic Sites Act of 1935, which established the National Historic Landmark Program. This legislation empowered the Secretary of the Interior, acting through the National Park Service, to use the Historic American Buildings Survey to survey, document, evaluate, acquire and preserve archaeological and historic sites. The National Historic Preservation Act of 1966 (NHPA) established the National Register of Historic Places as a list of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology and culture.

CALIFORNIA OFFICE OF HISTORIC PRESERVATION

The State of California also maintains preservation programs, through the Office of Historic Preservation (OHP) within the California Department of Parks and Recreation. This office is administered by the State Historic Preservation Officer (SHPO) and overseen by the governor-appointed State Historical Resources Commission. The SHPO's duties include administration of both state and federal preservation programs. There is an official register of California Historical Landmarks, which "must be of statewide significance and have anthropological, cultural, military, political, architectural, economic, scientific or technical, religious, experimental, or other value…" Some 45 buildings or sites in San Francisco have been named as California Historical Landmarks. The OHP also maintains the California Register of Historical Resources.

The California Register of Historical Resources is the official guide to California's significant architectural, historical, archeological and cultural resources. The California Register includes:

- Resources formally determined eligible for, or listed in, the National Register of Historic Places;
- Individual historic resources and historic districts;
- Resources identified as significant in historic resource surveys that meet certain criteria;

- Resources and districts designated as city or county landmarks when the designation criteria are consistent with California Register criteria; and

- California Historic Landmarks number 770 and higher.

THE HISTORIC PRESERVATION MOVEMENT IN SAN FRANCISCO

Over the past 50 years, San Francisco has lost a significant number of architectural, cultural and historical resources. Federally-sponsored urban redevelopment projects cleared large areas of older buildings in the Western Addition and South of Market areas. Some older buildings were demolished as a result of highway projects. Concern over demolition of older buildings and disruption of neighborhood fabric helped lead to the "freeway revolt," which halted the city's freeway program. Development pressure in the downtown resulted in the loss of a large number of historic structures, including the Montgomery Block, the Fox Theater, the Alaska Commercial Building, the Fitzhugh Building and the City of Paris Department Store.

Private, residential development in the postwar years was concentrated in undeveloped sections west of Twin Peaks. By 1960, however, most vacant land had been developed. Most subsequent development occurred within the historic city fabric and involved demolition of existing buildings. In the inner neighborhoods east of Twin Peaks, the 1920s pattern of replacing one- or two-unit houses with large apartment buildings continued. Many important 19th century buildings were demolished, including the Greek Revival styled Humphrey House, constructed in 1852.

By the early 1960s, it was clear that the city's architectural heritage was being eroded through demolition, careless alteration, unsympathetic additions and new construction. In 1963, at the inspiration of local architectural historians, the Junior League of San Francisco undertook an architectural and historic survey of San Francisco: the product, the book, *Here Today* (1968). The Planning Department's 1966 study, "The Preservation of Landmarks in San Francisco," outlined goals for City legislation to protect architectural and historic resources.

A landmarks ordinance -- Preservation of Historical, Architectural and Aesthetic Landmarks (Article 10 of the City Planning Code) was adopted by the Board of Supervisors in 1967. Article 10 resulted in the creation of the San Francisco Landmarks Preservation Advisory Board, an advisory board to the Planning Commission. *For more information on the Landmarks Preservation Advisory Board, see Preservation Bulletin No. 15.*

In the mid-1970s, San Francisco Architectural Heritage undertook the completion of a survey of resources found in the City's downtown area. The findings of the downtown survey served as the genesis of the book *Splendid Survivors, San Francisco's Downtown Architectural Heritage*, which resulted in the creation of the City's Downtown Plan and Article 11 of the Planning Code -- Preservation of Buildings and Districts of Architectural, Historical, and Aesthetic Importance in the C-3 (Downtown) Districts, which was adopted by the Board of Supervisors in 1985. For many years a number California preservation boards and planning departments including San Francisco, used the Kalman Methodology to determine whether a resource was considered "historic" and worthy of designation as an individual landmark or as

part of an historic district. The Kalman method utilized a ratings system to provide an evaluation of a resources' potential landmark eligibility. However, at the state and federal levels, historic resource evaluations were determined by using the National Register of Historic Places criteria.

The National Register of Historic Places is the nation's official list of cultural resources worthy of preservation. Authorized under the National Historic Preservation Act, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect historic and archeological resources. The National Register is administered by the National Park Service, which is part of the U.S. Department of the Interior. The National Register criteria are:

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

Criterion A: That are associated with events that have made a significant contribution to the broad patterns of our history; or

Criterion B: That are associated with the lives of persons significant in our past; or

Criterion C: That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

Criterion D: That have yielded or may be likely to yield, information important in prehistory or history.

In 2000, the San Francisco's Landmarks Preservation Advisory Board adopted the National Register criteria as the official measure to determine eligibility, which will allow for a more consistent level of evaluation and review -- from local designation to listing in the National Register of Historic Places.

While the methodology for determining whether a resource is considered "historic" has evolved from the Kalman Methodology to adoption of the National Register of Historic Places criteria, the overall goal remains constant: to preserve the architectural, historical, and cultural heritage of San Francisco.

January 2003

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INDEX